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ART AUCTIONS

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## A Painting by Millet to Be Sold at Auction in Philadelphia



"THE LABORERS RETURN"

By JEAN FRANCOIS MILLET

This painting, 17x24½ inches, will go on sale with the collection of the late George C. Thomas, at the galleries of Samuel T. Freeman & Co., 1808-10 Chestnut St., Philadelphia, which will be dispersed Nov. 12 and 13. The canvas was purchased by Mr. Thomas from the collection of the late Adolph Borie.

## PLAN FOR \$50,000,000 INDUSTRIAL MUSEUMS

### Bequest by Henry R. Towne May Be the First Step Toward Building Several Great Institutions

A great project for the establishment of one or more industrial museums to cost between \$25,000,000 and \$50,000,000 has been stimulated by a bequest of about \$1,000,000 by Henry R. Towne, one of the founders of the Yale & Towne Manufacturing Company, who died recently in New York City.

The plan was formulated originally in February, 1909. John A. Stewart, one of the twenty-two men who sponsored the idea, is chairman of the committee of the organization to benefit by the terms of Mr. Towne's will, which is officially known as the Association for the Establishment and Maintenance for the People in the City of New York of Museums of the Peaceful Arts.

"I think we may hope for large gifts from other quarters," said Mr. Stewart. "The plans were interrupted in 1914 by the war. It was originally contemplated to expend something like \$25,000,000. Today, with increased costs, this figure will have to be doubled. The museum we have planned will be on a par with the American Museum of Natural History and the Metropolitan. It is hoped that by the time of the Washington bi-centennial in 1931-32 the museum will have progressed to such a point that its development may be a part of the exposition."

Mr. Towne's will bequeaths \$140,000 outright for educational and other public institutions and leaves the income of the residue of an estate valued at more than \$1,000,000 to the association for museums of the peaceful arts. Mr. Towne also gives \$50,000 to the association as a permanent fund, the income of which is to be used for the purposes of the organization.

The directors of the association are authorized to spend this income "in a campaign of education, news and publicity, designed to bring prominently to public notice essential facts concerning the great industrial museums of Europe, such as the South Kensington Museum, London; the industrial museums in Berlin, Munich and Stuttgart, Germany, and the Conservatoire des Arts, Paris, to create a public understanding of the usefulness and importance of such an institute."

Mr. Towne, in his will, urged support by the Merchants' Association, of which he was a former president, and by public-spirited citizens, of the movement suggested by him. He makes provision also for sending to Europe a committee to obtain data concerning such institutions

for use in the planning the proposed museums of peaceful arts.

Mr. Towne advocates a movement for the creation of a group of buildings in this city for the collection of exhibits and its proper upkeep, and that public-spirited citizens should be inspired to take greater interest in and obtain greater support for the Metropolitan Museum of Art.

If the executors—John Henry Towne, a son; Robert Struthers and the Bankers Trust Company—find it inexpedient to expend the income for the museums of peaceful arts, then the residuary estate is to be divided between the Metropolitan Museum of Art and the American Museum of Natural History.

### Zuloaga to Sail Soon

SEGOVIA—Ignacio Zuloaga will sail from Cherbourg for the United States on the next voyage of the steamer *Olympic*. He will visit New York, Philadelphia, Chicago and other American cities.

## SAVAGE AND PARCELL WIN CHICAGO PRIZES

### The Former's "Recessional" and Two Portraits by Parcell Capture Chief Awards—Other Winners

CHICAGO—The symbolical mural painting, "Recessional," suggesting the ride of the Four Horsemen of the Apocalypse, in life size, exhibited by Eugene F. Savage, was awarded the Frank G. Logan medal and \$1,500, by the jury of award for the Thirty-seventh Exhibition of American Paintings and Sculpture at the Chicago Art Institute.

Malcolm Parcell was awarded the Logan medal, prized at \$1,000, as well as the Norman Wait Harris bronze medal, carrying \$300, for his two portraits, "Jim McKee" and "My Mother." The latter was described as one of the most beautiful specimens ever hung in the Chicago Institute. It won the popular prize at the last International in Pittsburgh.

Leon Kroll of the Chicago Art Institute won the Potter Palmer gold medal, with a prize of \$1,000 for his painting of "Young Women." Charles Grafty won the Keith Spalding prize of \$1,000 for his piece of sculpture, "Study of Head of War."

Jean MacLane, of New York, with her "Morning" was awarded the Harris silver medal, valued at \$500. "Wash Day in Spring," a painting executed within two years by one of the younger artists, and exhibited by John R. Grabach won the Peabody prize of \$500.

The Martin B. Cahn prize of \$100 for the best oil painting by a Chicago artist was awarded J. Jeffrey Grant's "The Old Quarry."

The William M. R. French Memorial Gold Medal, established by the Art Institute Alumni Association, for a painting or work of sculpture executed by a student or former student of the Institute, went to John W. Norton.

Honorable mentions were: Hylvia Shaw Judson, sculpture, "Sister Frances"; Gertrude K. Lathrop, sculpture, "Nancy Lee"; J. Jeffrey Grant, painting, "The Old Quarry"; John W. Norton, painting, "Light and Shadow," Chicago.

## Eastern Collector Buys a Daniel Garber



"THE VALLEY IN WINTER"

By DANIEL GARBER

Courtesy of the Grand Central Galleries

Daniel Garber has won notable prizes at many art exhibitions. This landscape was recently sold by the Grand Central Galleries to an Eastern collector.

## BOHM'S ART RUGGED, LOFTY, PURPOSEFUL

### Memorial Display of His Works at the Grand Central Galleries Shows His Range and Power

A memorial exhibition of the paintings of Max Bohm opened at the Grand Central Galleries with a private view on the afternoon of Friday, Oct. 31, to continue through November. Some two dozen of his most effective canvases have been hung in the large gold gallery with splendid tonal results.

Bohm worked in a rich but sombre key, plying his pigments generously and often securing remarkably full-bodied passages in the lights where force was required, so that these paintings, invariably conceived in a large manner with the broadest kind of design and simplicity of mass, form a stirring panorama in their present setting.

Bohm belongs pictorially to the group of late XIXth century American painters who gave the particular distinction and elevation to that period. There is much of the rugged, salty sweep of Winslow Homer in Bohm's big sea pieces. The symbolic and romantic note of Albert P. Ryder and the idealistic and nobly feminine complexion of Abbott Thayer's art find sympathetic echo in his portraits and imaginative compositions.

The large "Launching the Boat" and a companion piece of similar proportions make striking notes on opposite walls, deep-toned, boding, early productions. "Crossing the Bar" is full of color and movement, showing two figures rowing their heavy craft through foaming waters. In a different mood is the Titianesque "Golden Afternoon," blond in tone, blithe and pagan in sentiment. An early Salon picture, one of the Mother and Child series, is a masterpiece of solid, luminous flesh painting.

A full-length portrait, recalling Bohm's London period, showing Lady Grove in richly colored flowing robes, is one of his happiest portraits. "The Promenade," one of his best known figure pieces, is here also. A portrait of Mrs. Bohm, seen against the sky with wind-swept veil and cloak, is a handsome canvas full of power and sentiment.

Dramatic in the extreme is "The Norsemen" with its group of powerful nude figures launching their boat in the heavy seas. But even more imposing is the small "Incident in the Channel" where storm and stress are portrayed with a curious Ryderesque emphasis and tonality. Gay or grave, stern or smiling, Bohm put his stamp of authority on each canvas with remarkable evenness and confidence.

This exhibition, which is to go on tour through various American museums after New York has had its chance to pay homage to this splendid artist, records a high contribution to American art. Here is seen a rugged, lofty, purposeful art, winning in its simplicity and sentiment, strong in essentials, deep in human understanding, and sufficiently able in crafts-

## Dwight Blaney's Water Colors on Exhibition in New York



"INDIAN TICKLE"

Courtesy of the Kingore Galleries

By DWIGHT BLANEY

This is one of a recent group of water colors by Dwight Blaney, of Boston, Bar Harbor, and Ireland. Mr. Blaney is a painter of colorful scenes in several countries. He is the artist in Sargent's well-known "Portrait of an Artist." His pictures will be shown for two weeks beginning Nov. 2 at the Kingore Galleries. Mr. Blaney is a member of the New York Water Color Club, the Baltimore Water Color Club, the Boston Society of Water Color Painters and the Guild of Boston Artists.



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manship to convey the artist's message.  
Bohm's place in our pantheon of art never  
seemed so prominent or secure.

## Paintings by Eugene Savage

Eugene Savage, whose position in the  
art world has become so remarkably se-  
cure in the few years since his first prize-  
winning picture was seen at the Architec-  
tural League show, is exhibiting a group  
of paintings at the new Ferargil Galleries.These colorful paintings gain in force  
and charm against the light hangings of  
the main gallery, and their delicate,  
powdery texture, so individually and  
consistently maintained, holds the atten-  
tion of the visitor without let or hind-  
rance. Such a symbolic and deliberately  
decorative art as this requires sufficient  
space to be properly seen, requires a quiet,  
harmonious atmosphere where their fine  
flavor may be obtained.Mr. Savage's handsome "Recessional,"  
remembered from a previous Academy  
exhibition, and his recent "Fame and For-  
tune" dominate the gallery; the one  
through sheer cumulative effect of strik-  
ing detail, the other by its eloquent sim-  
plicity and mass. Among the paintings  
here, almost step by step, can be traced  
the artist's progress, from the pale rather  
mystic "Stabat Mater" to the richer, more  
opulent fancies of today. But, however  
great the difference may be in power or  
design and color, the same lyric, almost  
worshipful strain runs through all the  
work, threading the pictures together  
with striking consistency.A large cartoon for the "Fame and For-  
tune" is shown alongside, illustrating the  
painter's meticulous procedure in creating  
his finished work. Nothing, except it be  
variations in final coloration, is left to  
chance. From first to last, the elaborately  
developed form obtains, bearing out the  
great Titian's famous caution that those  
who improvise cannot hope to make  
metrical verse. The greater luxuriance  
of tone, softness of pictorial envelope, the  
broader and bolder massing of various  
parts that is to be observed in the most  
recent paintings from Mr. Savage's studio  
argue a most commendable and note-  
worthy progress.

## Waltman Shows Garden Pictures

At the Howard Young Galleries, for  
the fortnight beginning Nov. 1, recent  
canvases by Harry F. Waltman, A. N. A.,  
will be on view. Those familiar with  
his colorful transcriptions of winter will  
find a new note in the garden pictures  
here for the first time.Through the years Mr. Waltman has  
come to be known among visitors to the  
Academy exhibitions by a particular type  
of winter landscape which he has made  
his own. Most often, through fore-  
ground stretches of snow, a placid, bluish  
stream is seen cutting its way, giving back  
in sombre tones the cerulean touches that  
filter through the winter skies; while for  
contrast, clumps of late-leaved trees sup-  
ply a golden note here and there. Sim-  
plicity of composition and smoothness of  
technique characterize these cheerful can-  
vases, evidencing a lover of nature and  
an able maker of pictures.The river scenes and garden pieces,  
done under the hot summer sun, are, as  
might be expected, more vibrant in color

## Providence Acquires a Picture by Thayer

"MOTHER AND CHILD" By ABBOTT H. THAYER  
Courtesy of the Rhode Island School of Design  
Critics and painters alike have pronounced this to be one of Thayer's  
best works. It was recently acquired by the gallery of the Rhode  
Island School of Design. It is a portrait of Kate Bloede Thayer,  
the artist's first wife, and their son Gerald, and was painted in 1886.and more briskly and brokenly touched  
in. "Along the Ten Mile River" and  
"Willows" are very positive in mood and  
execution. "The Enchanted Park" with  
swans gracefully gliding between terraced  
banks, "The Gander and the Turtle" with  
bronze fountains playing their streams  
into the rippled pool, these and the large  
"Vale of Cashmere" are in more romantic  
and glamorous vein. Perhaps the "Sher-  
man Statue" is the most interesting of  
the new canvases. Here Mr. Waltman  
has set forth the Plaza at 59th St. in  
something of the manner of Childe Has-  
sam, with little strokes and hatchings, and  
with a happy, lively effect. Here is one  
more indication of the quickening thought  
of the day.

## Hunt Diederich's Silhouettes

Along with the little bronzes and  
sketches that make the entrance hall of  
the new Ferargil Galleries an inviting re-  
treat from the rush of the New York  
thoroughfares, a group of Hunt Diederich's  
celebrated and highly entertaining  
silhouettes have been hung.Black on white, white and black, green  
on gold, in whichever this versatile scul-  
ptor-designer's fancy may proceed, these  
captivating cuttings seem about the last  
word in spontaneous seizure and applica-  
tion of decorative fact. The way Mr.  
Diederich gets his subjects on the wing,  
be they bull fighters, pugilists, hounds,  
cocks, horses, indicates an artistic trap-  
shooter of the liveliest marksmanship.He turns the familiar figures of the  
bull ring into synthetic patterns of the  
raciest sort. A dozen of these Spanish  
subjects are to be seen, and each comes  
equally fresh and racy from his hand.  
Two silhouettes of Russian dancers in  
turbulent gyration slyly summarize the  
Muscovite in his now familiar buck-and-  
wing. Such artistic acumen as this is  
hardly to be encountered in many weeks'  
tour of the galleries.

## Small Egyptian Antiques

Ann Rinsky, Löwenburg, a collector of  
Egyptian and Greek antiques, has recently  
returned to New York from Paris and  
Florence with some interesting small  
pieces which she is showing by appoint-  
ment at her studio at 49 West 72nd St.An important part of the collection con-  
sists of small blue-glazed statuettes of the  
XVIIIth dynasty, some of which are of  
an unusual type, such as a little goblet  
with a lotus design in black and a cosmetic  
and rouge pot with a cover. Among the  
figures of gods and goddesses is one of  
Anubis walking which is excellent in itssuggestion of movement, while another of  
Isis with the infant Horus on her lap is  
remarkable in detail as it is only about  
three inches in height. There are also some  
pre-dynastic alabasters such as were used  
to contain the food placed in the tomb.Two sculptor's trial pieces include a  
head of the XXVth dynasty (Saite  
period) and a bas-relief of the bull Apis.  
These are in limestone and were made by  
the master for his pupils to copy. One  
of the most unusual subjects is an Alex-  
andrine bronze of the god Horus as a  
baby, a figure of gracious and beautiful  
modeling. Tanagra figurines including  
one of Leda and the Swan, a small  
Graeco-Roman head of a horse in stone,  
and an Egyptian finger of obsidian used  
for opening the mouth of the dead, dating  
from the Middle Kingdom about 2500  
B.C., are also shown.

(Other reviews on page 6)

## Newark Buys a Beal and a Luks

The Newark Museum has recently pur-  
chased, through the Kraushaar Galleries,  
"Riders in the Fog" by Gifford Beal and  
"Czecho-Slovak Chieftain" by George  
Luks.

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## A Coast Scene by Homer Martin Is Acquired by the Cleveland Art Museum

"THE WILD COAST,  
NEWPORT"  
By  
HOMER MARTIN



This picture, presented to the  
Museum by Leonard C. Hanna,  
Jr., was painted in 1889, when  
the artist was at the height of  
his powers. It has been described  
as "full of the peculiar poetry  
which is always the mark of  
the man, the elegiac strain which  
is emphasized again in the mono-  
graph by Mr. Mather."

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## Philadelphia to Aid Art Week

PHILADELPHIA—Members of the  
Market Street Business Men's Associa-  
tion have asked Mayor Kendrick to ob-  
tain from the City Council an appropri-  
ation of \$10,000 for art exhibits in shop  
windows during Art Week, which will  
be the last week in April. The mayor  
said that he would indorse the appropri-  
ation.

## MUSEUM IN NEWARK AN AID TO CHURCHES

Service Features Established by  
Director Dana Prove Popular  
With a Religious Congregation

NEWARK—The Newark Museum,  
which for some years has been lending  
the Newark schools paintings, prints,  
small sculptures, reproductions of famous  
works of art, and other museum objects  
that would make school studies enlivening  
and attractive, has now begun to do the  
same sort of work with the churches.

Recently the Rev. George Clark Vin-  
cent, rector of South Park Church,  
Newark, came to the Museum and se-  
lected a series of pictures to illustrate  
a talk for the younger people of his  
congregation on getting the right start  
in life, and on what makes right living.  
He borrowed a series of pictures illus-  
trating the lives of Abraham Lincoln,  
Beethoven, Agassiz, and other men who  
have led inspiring lives. These pictures  
illustrated the power of conscience,  
the power of harmony, the power of science,  
etc. A picture of a girl praying and of  
Christ praying in the garden of Geth-  
semane illustrated the power of prayer.  
The response to this pictorial talk was  
instantaneous and enthusiastic, and the  
Rev. Mr. Vincent said that he was sure  
the cooperation of museums with other  
educational and religious institutions  
would be a great influence in the train-  
ing of the young, particularly along ethi-  
cal lines.

"There is much material in museums  
that can be used in churches and in  
schools," said Mr. Vincent, who is a  
Rhodes scholar and a man of trained  
artistic taste. "We need to know more  
about what our museums have, and the  
museums need to make it easier for us  
to borrow. I am an enthusiastic believer  
in the service features which Director  
John Cotton Dana has established at the  
Newark Museum."

As an example of what museums might  
do for churches, he said that they might  
lend material for church pageants and  
dramatics, replicas of masterpieces on the  
Life of Christ, famous religious paint-  
ings, Christ in Art, pictures and models  
of famous cathedrals, etc., and also fur-  
nish docents to explain religious art ob-  
jects in the Museum to classes from the  
churches.

## FROMKES DID NOT PAINT BULL FIGHTS

One Reason Why Spaniards Liked  
His Pictures Well Enough to  
Buy One for National Gallery

Maurice Fromkes likes the atmosphere  
of Spain. He has just returned from  
what he terms "four years of joy-riding"  
in the land of the Don, and after several  
months in New York and nearby cities  
he hopes to return to Europe.

By joy-riding Mr. Fromkes means  
going where he pleases and painting  
whatever interests him, regardless of  
whether the work will be exhibited or  
sold. But many of his pictures painted  
while in this mood are well worth exhib-  
iting, and some of them have already been  
sold. He will show more than sixty at  
the Milch Galleries in December, and  
the Milch Galleries in December.

For years known only as a portraitist,  
Mr. Fromkes indulged his whims to paint  
landscapes, figure subjects and still life.  
The Spaniards appreciated his art, and  
he is thus far the only American invited  
to exhibit in the National Museum of  
Modern Art in Madrid, and also the  
only American whose work has been pur-  
chased for the collection of that Gallery.  
"A Madonna of the Road" is the picture  
acquired.

"The Spaniards seemed to like my pic-  
tures because I realized that there were  
other subjects in Spain besides bull fights,  
mandolin strummers, or señoritas coquet-  
ting behind fans," said Mr. Fromkes. "I  
enjoyed painting roadside scenes, ancient  
wood carvings in cathedrals, street views  
in Morocco, peasant types — anything  
which struck my fancy. I was surprised  
one day when I learned, after his de-  
parture, that one of my visitors was a  
director of the National Gallery, and  
soon afterward I was asked to exhibit  
there. Our ambassador, Alexander P.  
Moore, was one of those who came to  
see my show, and among other visitors  
were the Queen of Spain and Infantas,  
the Duke of Alba and other notables."

## Newark Art Club Forming

NEWARK—Preliminary steps toward  
the formation of the Newark Art Club,  
the chief aim of which will be to select  
and purchase for the Newark Museum  
one good American oil painting a year,  
have been taken by a group of women  
at the instance of the Art Patrons of  
America, Inc., of New York. A series  
of lectures of interest to art lovers has  
been scheduled.

## ALLIED ARTS TO JOIN ARCHITECTURAL SHOW

Great Exposition to Include Paint-  
ings and Sculptures Will Be  
at the Grand Central Palace

The first formal announcement of the  
Architectural and Allied Arts Exposition,  
which will be held in Grand Central Pal-  
ace, New York, from April 20 to May  
2, under the auspices of the American  
Institute of Architects and the Archi-  
tectural League of New York, has been  
made by D. Everett Waid, president of  
the American Institute of Architects.

The intention is to make this the  
largest international exposition ever held  
in the interests of architecture and allied  
arts and trades. It will include almost  
everything that goes into a home or office  
building, from the cellar to the chimney.  
It is believed that it will attract home-  
seekers, painters, architects, sculptors,  
builders, contractors, and the general pub-  
lic.

During the exposition the American  
Institute of Architects will hold its fifty-  
eighth annual convention, and the Archi-  
tectural League of New York will hold  
its fortieth annual exhibition, to include  
paintings and sculpture, in the Grand  
Central Palace as a feature of the exposition.  
There will be a number of national and  
international congresses and conferences  
on architecture and allied subjects.

Arrangements are already under way  
to obtain foreign participation. Some of  
the leading foreign architectural associa-  
tions will send highly selective exhibits,  
and it is expected the exposition will  
give a good survey of architectural work  
abroad. Among exhibits may be some  
made by European royalty. Foreign cit-  
ies active in city planning, including cities  
in the French restored districts, and  
Sweden, Norway and others, will be re-  
presented.

Among organizations represented on  
the advisory committee of the exposition  
are the National Association of Real  
Estate Boards, the Decorators' Club, the  
American Society of Landscape Archi-  
tects, American Society of Beaux Arts  
Architects, and the American Society for  
Municipal Improvement.

The exhibition is under the direction  
of Charles H. Green, 105 West 40th St.,  
New York City, former director of man-  
ufactures and varied industries at the  
Panama-Pacific exhibitions.

The manager of the exposition will be  
Charles H. Green; director of exhibits,  
Walter T. Sweatt; director of decor-

ations, Howard Greenley. D. Everett  
Waid will be chairman of the general  
committee; Harvey Wiley Corbett, of the  
exhibition committee; Robert W. de For-  
est, of the advisory committee. Among  
the patrons are Ralph Butler, Irving T.  
Bush, Henry W. Taft, Haley Fiske,  
Charles Evans Hughes, John F. Hylan,  
V. Everett Macy, Charles Mitchell, Paul  
D. Cravath, John W. Davis, Paul Dana,  
R. T. Haines Halsey, Henry S. Pritchett,  
Albert Shaw, Rollo Ogden, Frank A.  
Munsey and Adolph S. Ochs.

## New Brummer Galleries Will

Open Today at 27 East 57th St.

Joseph Brummer, who has just returned  
from his annual trip abroad, will reopen  
his galleries today in his new six-story  
building at 27 East 57th St. The Brum-  
mer Galleries were formerly located at  
43 East 57th St.

Mr. Brummer is among the leading art  
dealers to locate in 57th St. He will  
inaugurate the season with an exhibition  
of modern paintings. Mr. Brummer's new  
building will house some of the finest  
antiques in the country. While abroad  
this year he visited the Orient as well  
as European countries.

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Sené, Verbecht, Weisweiler; many precious art works  
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## BRITISH ARTIST FOR EXCHANGE OF SHOWS

Hesketh Hubbard Proposes Annual  
International Displays, Begin-  
ning with Britain and America

LONDON—An annual international exhibition to be participated in by artists of the United States and the principal European countries is proposed by Hesketh Hubbard, painter and etcher, in a letter to *The Times*. As a beginning Mr. Hubbard, whose etchings are to be found in public galleries in many countries, suggests an exchange of exhibits between the artists of Great Britain and those of the United States. He continues:

"Where in London can one see American pictures or periodic exhibitions of modern foreign art that are really representative since the International Society of Painters, Gravers and Sculptors ceased holding their exhibitions?"

"To be practical. Is there no possibility of the representative exhibition of modern British art now at Wembley being shown in America under the auspices of some specially appointed American committee who would send us in exchange a similar exhibition of American work to be shown in London next year (at Wembley if it is to be reopened, or at the old County Hall at Spring Gardens, which I understand by November will have been converted into an art gallery with hanging space for from 500 to 600 pictures) under the auspices of the existing impartial Fine Arts Committee of the British Empire Exhibition? That would be a beginning."

"There are doubtless many art societies in England that would willingly exchange an exhibition of their members' work with that of an American society. If these exchanges can be arranged all the better. But no private society could materialize the dream I have unfolded. Private societies are not representative of a nation."

"I dream of an international association with no members, merely a permanent secretary in each country—in England, the States, France, Italy, etc.—yet working in collaboration with some central headquarters. And in each country a specially chosen national committee (not necessarily of artists). A central gallery in London or New York or Paris, in which an annual exhibition is held—one room devoted to each country—each country's exhibits chosen by its national committee. And when the exhibition as a whole—the world's annual art exhibition—has been shown in the central gallery, the French section might be shown in America under the auspices of the American national committee, the American section in return being shown in Paris under the French national committee, and so on, the exhibits during the year visiting in turn all the great cities of the world, the expense possibly being borne by each country."

## POLITICAL REACTION HITS WEIMAR GUILD

Modernist Director and Teachers  
of Art School are Notified by  
Conservative Rulers to Resign

BERLIN—The Bauhaus Guild of Artists in Weimar (Thuringia), including a Fine Arts and Arts and Crafts School, which was founded soon after the revolution and combines some of the best German Modernists, has always been a stumbling block to the conservative political group, which has now regained governmental power in Thuringia.

One of the first acts of the new government was to give notice to the director, W. Gropius, the teachers—among whom are artists like Feininger, Kandinsky, Klee—and to the masters of the workshops, to leave April 1, 1925. The final decisions, however, are reserved to the vote of parliament. Many prominent persons have done justice to the merits and aims of the society, which shows excellent results. Especially thorough is the training in the workshops of the school, which gives the young artists a sound basis of well-founded workmanship.

It is to be hoped that the school will be preserved in spite of the narrow-minded antagonism of a reactionary group.

—F. T.

### European Medals to be Shown

The American Numismatic Society, 156th St. and Broadway, will hold an exhibition opening on Nov. 13 consisting of European medals produced since the year 1910, in which year an international exhibition of contemporary medals was held in connection with the opening of the Numismatic Museum. Fifteen European countries have been invited to participate.

## NATIONAL EXHIBITION CALENDAR

ATLANTA—Annual exhibition Southern States Art League, April 2-30. Address, Miss Virginia Woolley, secretary, 139 Techwood Drive, Atlanta.

BALTIMORE—Sixteenth annual exhibition of Contemporary American Art (oils and sculpture) by Chancel Club, Maryland Institute, Jan. 5-Feb. 2; Thomas C. Corner, secretary, 260 W. Biddle St.

BOSTON—Boston Art Club. Water colors by six Boston artists, Nov. 5-26.

BOSTON—Guild of Boston Artists. Group of water colorists, Dec. 15-27. Miniaturists, Feb. 23-March 7; various one-man shows during the season.

BROOKLYN—Brooklyn Society of Artists, annual exhibition, April; Painters and Sculptors, fourth annual, Pratt Institute, February; address W. E. Spader, secretary of both societies, 261 Clinton Place.

BROOKLYN—Society of Miniature Painters, seventh annual exhibition in hotel parlors, Montague and Hicks Sts., March 1-30; address Alexandrina Robertson Harris, president, 1 Sidney Place.

BUFFALO—Annual exhibition of the Buffalo Salon of Independent Artists, November, 1925, at Independent Gallery, Main St. Address Drew Griffin, secretary, 96 Glenwood Ave.

CHARLESTON—Circuit exhibition Southern States Art League, Jan. 14-29; Charleston Sketch Club, April; address T. R. Waring, secretary, Carolina Art Association.

CHICAGO—Thirty-seventh Annual Exhibition of American Paintings and Sculpture, Art Institute, Oct. 30-Dec. 14.

CHICAGO—Chicago Society of Etchers, annual exhibition, February-March. Address, Bertha E. Jacques, secretary, 4316 Greenwood Ave.

CINCINNATI—Paintings and sculpture by members of the Duveneck Society, November; thirty-second annual exhibition of American Art, end of May to Aug. 1, Museum.

DES MOINES—International Print Makers Exhibition, January, under direction of Des Moines Association of Fine Arts.

DETROIT—Detroit Institute of Arts, fourth annual architectural display, Nov. 14-Dec. 1; Dec. 8-Jan. 2; annual exhibition Paintings by Michigan Artists, April 14-May 30; Selected Paintings by American Artists, April 14-May 30.

FORT WORTH—Fort Worth Art Association sixteenth annual exhibition of Selected Paintings by American Artists, Jan. 6-Feb. 6; fifteenth annual Selected Paintings by Texas Artists, April 7-May 7; address Mrs. Charles Scheuber, secretary, Carnegie Public Library.

LOS ANGELES—Fifteenth annual exhibition, California Art Club, Los Angeles Museum, Nov. 6-Dec. 10; fourth International Water Color exhibition, fourth annual, California Water Color Society, Jan. 1-30; sixth International Print Makers Exhibition, March 1-31, under the auspices of the Print Makers Society of California; last day for receiving prints, Feb. 7; address Howell C. Brown, secretary.

MILWAUKEE—Thirteenth annual exhibition, Wisconsin Painters and Sculptors, April or May, Milwaukee Art Institute; address Gustave Moeller, secretary, 1079 39th St.

NEWPORT—Art Association of Newport, 14th annual show, July 9-Aug. 8.

NEW YORK—Combined exhibition of the American Water Color Society and the New York Water Color Club, 215 West 57th St., Jan. 2-18. Receiving day, Dec. 26. Address G. P. Ennis, 58 W. 57th St., or Alphaeus Cole, 33 W. 67th St.

NEW YORK—Architectural League of New York. Annual exhibition April 20-Nov. 2, Grand Central Palace. Address Leon W. Solon, secretary, 215 W. 57th St.

NEW YORK—National Academy of Design, Winter Exhibition, Nov. 15-Dec. 7; 100th Annual Exhibition, pictures received March 16 and 17; special centenary show, fall of 1925, dates to be announced later.

NEW YORK—National Arts Club, Dec. 10-27, annual display of etchings by living American etchers; Jan. 7-31, members' annual exhibition of painting and sculpture.

NEW YORK—Salmagundi Club, annual show of etchings, black-and-white, etc., Nov. 8-21; thumb-box sketches Nov. 29-Dec. 22; auction sale, Jan. 24-Feb. 6; annual oil exhibition, Feb. 14-March 5; water colors, March 14-31; summer show, May 9-Oct. 15.

OMAHA—Omaha Art Guild, Oct. 19-Nov. 12. PHILADELPHIA—Art Club of Philadelphia, annual exhibition of small oils, Dec. 11-Nov. 2; 31st annual show of oils, Dec. 6-Jan. 4; International Exhibition from Carnegie Institute, Jan. 9-Feb. 6; exhibition of Fellowship of Pennsylvania Academy of the Fine Arts, Feb. 13-March 6; annual show by artist members of the Art Club, May to October.

PHILADELPHIA—Pennsylvania Academy of the Fine Arts, 120th annual exhibition of oils and sculpture, Feb. 8-March 29; entry cards received until Jan. 5, exhibits until Jan. 29; 22nd water color exhibition and 23rd exhibition of the Pennsylvania Society of Miniature Painters, Nov. 9-Dec. 15.

PITTSBURGH—Carnegie Institute, exhibition of industrial art, December; Mural Painters' Society, Jan. 5-Feb. 15; Italian paintings from Venetian International, Jan. 14-Feb. 20; early American portraits, Jan. 20-March 5; Pittsburgh loan exhibition, April 23-June 4.

PORTLAND, Me.—Print Makers Society of California, February; annual jury exhibition oils, water colors and pastels, April; summer show, July; Portland Society of Art, Sweat Memorial Museum, O. P. T. Wish, secretary.

PROVIDENCE—Annual exhibition of Contemporary American Paintings, Rhode Island School of Design, Oct. 14-Nov. 9.

TOLEDO—Eighth annual show, Toledo Federation of Art Societies, April; address Frank Settek, secretary, 381 S. Detroit Ave.

WASHINGTON—Society of Washington Artists, 34th annual exhibition, Corcoran Gallery, January; address Mrs. Margaret Zimmelle, 1901 Wyoming Ave.; Washington Water Color Club, 29th annual, Corcoran Gallery, Nov. 8-30; address Lesley Jackson, secretary, the Concord.

WORCESTER, Mass.—Exhibition of work by Boris Anisfeld, Nov. 2-30; memorial show of paintings by Max Bohm, Jan. 4-25.

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## BEQUEST BY MOND DISPLACES SARGENTS

Wertheimers in National Gallery  
Give Place to the Old Masters  
Left to the British Nation

LONDON—The Wertheimers of Sargent have had to give place to the Mond bequest at the National Gallery and we now have the room hung with some of the fifty-six works left by him to the nation. Among the gems of the collection figure a man's portrait, by Beltraccio, so expressively painted that one can well credit the legend that the artist was Da Vinci's favorite disciple.

Luini's St. Catharine has the characteristic smile that this painter so often confers upon his women's faces and that soft, mysterious lighting that gives his paintings a strong suggestion of the supernatural element.

To give a comprehensive survey of this most important bequest would be an impossibility within a small scope, but suffice it to say that it well carries out the donor's pious intention of supplementing the existing collection in Trafalgar Square in its weakest spots. —L. G.-S.

### To Be a Partner at Christie's

LONDON—Terence McKenna, who is a cousin of Stephen McKenna, the novelist, has become a partner of the famous firm of Christie, Manson and Woods, whose auction rooms are in King St., St. James.

### Mr. Sterner Succeeds Miss Beaux

On account of Miss Cecilia Beaux's accident in Paris on June 30, when she fell and broke her hip, Elizabeth Cady Stanton, director of The Portrait Classes at the Gainsborough Studios, has arranged with Albert Sterner to be the instructor until Miss Beaux is able to resume teaching. Miss Beaux has been connected with The Portrait Classes for the past six years and was to return for the opening of the seventh season in November.

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# Choice Collection of Old Masters from Ehrich Galleries to Be Sold at Auction at the Anderson Galleries



"THE PORT OF LONDON"

By J. M. W. TURNER

## Works by Turner, Watts, Cranach the Younger, Bronzino, Romney and Maes Among Treasures

BY G. FRANK MULLER

Returning from abroad, representatives of our large art galleries, and well-known connoisseurs and collectors, are emphasizing with unusual unanimity the scarcity of high-class paintings and works of art, which are becoming rarer as the outlook in the adjustment of European affairs brightens. It is known that last year many desirable paintings and art objects were bought by foreigners to be returned to their original settings.

Therefore, when a prominent Fifth Avenue Gallery of long standing decides to sell a choice collection of fine Old Masters to the public by auction, an opportunity offers, that may not be repeated this season, to acquire really worthwhile paintings.

The paintings are the property of the Ehrich Galleries, and they will be sold at the Anderson Galleries on Nov. 12.

It is always a satisfaction to know that the same gallery from whose collection a painting comes, is represented in practically all the high-class museums in this

country and Canada, and makes a feature of exchanging at the full purchase price all paintings sold by them, should changes in schemes of decoration make the exchange desirable.

For the collector of works by Turner there is a fine sketch, No. 58, which gives an insight into the handling of masses and the facile brushwork of this great artist. Bronzino, portraitist to the Medici family, is represented by a searching characterization of Camilla Maria de' Medici—No. 60. That equally great limner of the historic figures of the Reformation, Lucas Cranach the Younger, has an interesting presentation of a young noblewoman—No. 62.

No. 69 takes us to the countryside in the south of England, with its canals, locks, and horse ponds, the sketching ground of Constable, Watts and the Shayers. This view of Denham is one of the most attractive works of the kind ever seen in this country.

In scanning the catalogue, we find a noteworthy number of sporting subjects by Alken, Barraud and Chalon; Venetian scenes by Canaletto and Marieschi; a number of splendid portraits by English, French, Dutch and Italian masters, of which the group of Mr. and Mrs. Joah

Bates by Cotes recalls interesting data concerning musical matters during the reign of George III of England; the fine portrait of Archibald Bower by Reynolds, with a complete pedigree; the rare example by Lorenzo Lotto, representing a Councilor, and formerly in the Duke of Devonshire's collection; the artist's daughter by Vestier, the Countess Kinski by Madame Vigée Le Brun; a nobleman of commanding presence by Antonio Moro, and the sincere presentment of a lady by Jacob Gerritz Cuyp.

There are several fine primitives, notably the "Madonna, Child and Saints" by Bernardo Daddi, the "St. Cecilia" by Marco Palmezzano, and "Sts. Augustine and Benedict" by Sano di Pietro.

Still life is represented by a superb Chardin, exhibited as No. 69 at the Chardin-Fragonard Exposition in Paris, 1907; and No. 25, Van Huysum's fine arrangement of flowers.

Peter De Hoogh's lady at a spinet, Quiringh Brekelenkam's "Kitchen Interior," and Jacob Duck's "Mountebank" are realistic documents of Dutch XVIIth century life, while the idealized portrait group of the Duchesse de Chateauroux and the Comtesse de Flovacourt as mythological goddesses is a very attractive number.

For the museum, the private gallery, the country house and the intimate drawing room, an occasion offers to acquire authentic paintings that may not be duplicated for some time to come.

Antonio Moro's "Portrait of a Nobleman," shows a figure three-quarter length to the front, his right hand on the edge of a table, the left arm akimbo, in high-collared, black velvet brocade costume, with white lace showing at the neck and cuffs, an ornate hilt of a weapon at the belt; neutral background. It is dated 1564. Height, 41 inches; width, 21 inches. "An authentic and characteristic work by Moro," Dr. Hofstede de Groot



"PORTRAIT OF A LADY"

By LUCAS CRANACH THE YOUNGER

pronounced the picture. It is from the collection of Spinola of Novi, near Genoa.

George Romney's "Study of Lady Hamilton," shows a half length, nude, sitting with her right arm over her head as she looks at the spectator. Its height is 24 inches; width, 21 inches. In the opinion of W. Roberts, "This is undoubtedly a very interesting study of the nude by George Romney,—one of the very few which, with him, got beyond the crayon stage."

Another fine painting is Cuyp's "Portrait of a Lady." The figure is shown half length, standing, facing slightly to the left, in quaint headdress, white ruff, black gown, lace cuffs, hands crossed, holding a pair of cream-colored gloves; green background. It is a cradled panel, height, 36 inches; width, 28 inches.

Reynolds' "Portrait of Archibald Bower" depicts a judicial looking gentleman, half length, shoulders to the front, head slightly to the left, in grey curly wig, white neckerchief, drab velvet jacket, holding a large red-bound volume with his right hand, lace at the wrists. The picture's height is 30 inches; width, 25 inches. Bower sat to Reynolds in

February, 1757, and in June 1758. This picture was paid for before 1760 by Lord Carysfort.

Cornelius De Vos is represented by "The Holy Family and St. John." The Virgin in blue and red garments is seated holding the nude Infant as the latter caresses the lamb held by St. John, while Joseph leans forward at the back as he rests his left hand on a red-covered table whereon some fruit is placed; columns with landscape in the distance. The picture's height is 52 inches; width, 61 inches.

Francis Cotes' "Portrait of a Lady" is a half-length. The subject's head is slightly to the left. She is attired in low-cut white satin bodice, pearl ornaments, with a deep blue, ermine-lined mantle dropping from her left shoulder and clasped with her left hand. The painting's height is 29 inches; width, 24 inches.

Nicolas Maes' "Portrait of a Lady" is on the large canvases. The subject is three-quarter length, standing, facing the spectator. She is of distinguished mien, with curly silvery hair, pearl necklace, eardrops and brooch; attired in low-cut white satin gown with old-gold trimming.



"PORTRAIT OF CAMILLA MARIA DE' MEDICI"

By BRONZINO



"VIEW OF DENHAM"

By FREDERICK WATERS WATTS



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## WIDE RANGE SHOWN BY AUERBACH-LEVY

Recent Figures and Landscapes in  
Oil, and His Etchings on View  
at Milch's—Other Exhibitions

William Auerbach-Levy, long known as an able practitioner of the graphic arts, steps before the public in a new guise at the Milch Galleries where, in addition to a large group of etchings, he is exhibiting oil paintings, water colors, and pastel studies. While individual paintings from this artist's hand have been seen at various exhibitions, this is his first one-man show of paintings.

As is the case with all sincere followers of an esthetic calling, there must be continuous unfoldment of the various powers that may have been allotted. With Mr. Levy, in both departments of his work, the visible tokens of such advancement are plainly marked. Certain of the earlier portraits, as for instance "The Draughtsman," are inclined to fussiness and an overworked surface, but these qualities give way to a generous, flowing treatment of both line and mass, to a pleasing simplification of pictorial material in the figure pieces that bear the latest signatures. "The Boy with Jug" and the "Self Portrait with Yellow Cap" may be cited as evidence of this large advance.

A similar change has come in Mr. Levy's landscape work, and the latest of the French scenes are decidedly gay and luminous. Several still life paintings are shown, and in the "Rainy Day"—Stuyvesant Square pavements beautifully adrip—the artist has reached his highest point of achievement.

The etchings are too well known to require detailed description. Mr. Levy has given the public a long series of plates, transcribing the Rembrandtesque types of New York's East Side with a special sympathy and dignity. His rugged, patriarchal Jews are most imposing, ranging from one of his earliest plates to the interesting "Motke," not long off the press. In "Two Scholars" Mr. Levy attains a lithe, dramatic line that strongly recalls Whistler's famous "Soupe à Trois Sous." The drawings and pastel studies are often delightfully spontaneous in feeling and execution.

Mr. Levy is the instructor of etching at the National Academy of Design, and also holds classes at the Educational Alliance where many young East Siders of talent are being taught the intricacies of the graphic arts.

### Shows at Public Libraries

An exhibition of paintings, sculpture, and pencil drawings by James L. Wells is on view at the 135th Street branch of the New York Public Library. This young negro artist gives evidence of an enthusiastic approach toward pictorial and plastic art in these thirty odd examples. The sculpture shows a closer scrutiny of nature than his other work. The exhibition continues until Nov. 1.

The Ninety-sixth Street branch of the New York Public Library is holding an exhibition of etchings and water colors by Emma L. Breck. She has illustrated several children's books. This exhibition runs until Dec. 1.

### Albright Gallery Buys Thayer's "Figure in Grecian Costume"

Abbott H. Thayer's "Figure in Grecian Costume" has been sold to the permanent collection of the Albright Art Gallery, Buffalo, by Frank K. M. Rehn. The picture is of a young girl seated in a pensive mood. The painting of the girl's white dress is exquisite in its coloring.

The work measures fifty-six by thirty-eight inches of canvas—about the same size as Thayer's "Half-Draped Figure," which several years ago brought a price of \$40,000. By numerous art lovers, Thayer's "Figure in Grecian Costume" is considered to be as fine a work as the more famous painting. For years the "Figure in Grecian Costume" hung in the private collection of a prominent New Yorker until it was purchased recently by Mr. Rehn.

### American First Editions from Bunker Collection to Be Sold

Among the important auction sales to be held soon is that of the American first editions from the collection of William Bunker, Ridgefield, Conn. These volumes were collected with the assistance of the late Luther S. Livingston, many of the volumes having his manuscript notes laid in. The sale will be held Nov. 6 at the Walpole Galleries.

The volumes which are to be sold include works by Thomas Bailey Aldrich, John Burroughs, J. Fenimore Cooper, William Cullen Bryant, Nathaniel Hawthorne, Oliver Wendell Holmes, Washington Irving, James Russell Lowell, Henry W. Longfellow, Harriet Beecher Stowe, George Washington, (writings, 12 volumes), and Edgar Allan Poe.

### Another Rembrandt Is Reported

LONDON—It is reported that yet another work by Rembrandt has been discovered in London, namely a composition representing "The Discovery of America by Columbus," supposedly painted about 1630. At present the work is covered by a three-hundred-year accumulation of grime.

## BELASCO ART SELLS FOR TOTAL OF \$37,461

Five Day's Sale Held at the American Art Galleries—Other Important Auctions of the Week

A total of \$37,461 was realized at the five days' sale of art objects from the collection of David Belasco. The sale was held at the American Art Galleries. The more important items and their purchasers were:

1754—Staffordshire silver resist pitcher, XVIII century; Mrs. F. S. Fish \$230  
1139—Ruby velvet panel, Italian, XVII century; Seidlitz & Van Baarn \$225  
1074—Fellein tapestry fragment; Mrs. D. G. Herring \$225  
1754—Two carved and gilded needlework armchairs, French XVIII century; Charles of London \$560  
1755—Two carved and gilded needlework armchairs, French, early XVIII century; D. Herstein \$660  
1758—Carved and lacquer suite, Italian, late Louis XVI period; R. Leoni \$210  
1759—Walnut cassapanca, Italian, early XVI century; E. Hellwig \$310  
1762—Painted panels with oak stand, by Jan van Beers; F. D. Shea \$625

### OLD ENGLISH FURNITURE SOLD

Anderson Galleries, October 24, 25—afternoons—Old English furniture from the stock of H. Burlingham, New York City. Total, \$31,017.50. Among the more important items:  
65—Hepplewhite carved and gilt mirror; George Merceer \$420  
96—Sheraton inlaid satinwood writing cabinet, English, 1790-1800; Harry Symons Co. \$380  
206—Chippendale needlework and mahogany love seat, English, 1760-1770; Miss H. Counihan, agent \$325  
208—Pair of Hepplewhite carved and gilt mirrors, English, 1770-80; George Merritt \$700  
218—Pair of upholstered Chippendale mahogany armchairs, English, 1760-1770; Mrs. Brooks Leavitt \$400  
226—Set of six Hepplewhite painted and upholstered side chairs, English, 1780-1790; H. F. Dawson \$800  
228—Hepplewhite inlaid mahogany China cabinet on stand, English about 1790; George Merritt \$440  
229—Duncan Phyfe mahogany sofa, early American, about 1800; H. M. Coolidge \$545  
230—Set of six Sheraton mahogany side chairs, English, about 1800; Stair & Andrews \$350  
236—Set of four Queen Anne walnut chairs, English, 1710; H. A. Guinzberg \$500  
240—Chippendale mahogany secretary cabinet, English, about 1750; A. M. Nowell \$420  
247—Set of twelve Hepplewhite mahogany chairs, English, 1775; Mrs. F. G. Vogel \$1,150  
257—Hepplewhite mahogany library bookcase, English, about 1780; Stair & Andrews \$650  
261—Hepplewhite inlaid mahogany bookcase desk, English, 1780; Mrs. S. H. Orr \$400  
274—Oil painting, Dutch, XVII century; F. F. Collins, agent \$310

### WEBB FURNITURE SALE

Anderson Galleries, October 17, 18, afternoons—Decorative and household furniture, formerly the property of Mrs. Florence Webb, of Hedgerly, Old Westbury, L. I. Total, \$15,185.50. Among the more important items:  
354—Russian bronze group on mahogany stand; Van Brink's Auction Rooms \$380  
397—Silk covered walnut chaise longue, French XVIII century; Henry Symons Co. \$250  
387—Steinway grand piano; H. S. Vance \$640  
393—Set of six Louis XV style painted and upholstered chairs; Henry Symons Co. \$350  
434—Kermanshah woolen rug; R. W. Lehne \$300

### BARRIE COLLECTION OF HOOKED RUGS

Anderson Galleries, October 15 and 16—afternoons—Hooked rugs gathered by Caswell Barrie, New York City. Total, \$5,862. Among the more important items:  
56—Hook rug; Mrs. J. Goebel \$105  
118—Hooked rug; Mrs. E. M. Williams \$205  
222—Hooked rug; T. M. Murray \$182.50  
285—Hooked rug; H. B. Mann \$225

### HAZEN CHINESE ANTIQUES

Anderson Galleries, October 20, 21, afternoons—Chinese antiques, from the estate of the late Edward J. Hazen, the estate of the late Fleming D. Chrishire, and from Frank Hazen. Total, \$2,958. Among the more important items:  
234—Eight-fold Coromandel screen; Miss M. Tolfree \$170  
239—Chinese teakwood sideboard; Dr. Arnold Genthe \$105  
246—Painted bedroom set; E. F. Collins, agent \$195  
476—Chinese embroidered temple hanging, Chien Lung period; Brooklyn Museum of Fine Arts \$140  
477—Chinese embroidered temple hanging, Chien Lung period; Brooklyn Museum of Fine Arts \$140  
478—Chinese embroidered valance; Justus Sheffield \$135

### BOKER LIBRARY SALE

Anderson Galleries, October 27-28, afternoons—Books and autographs from the libraries of Mrs. C. S. Boker, Seabright, N. J., and others. Total, \$28,330.75. The more important items:  
97—Samuel L. Clemens' writings (Mark Twain); Order \$400  
126—Autograph manuscript of Joseph Conrad; Harry Glemby \$485  
140—Writings of Charles Dickens; Geo. Smith Book Co. \$280  
344—Writings of Napoleon; Order \$400  
378—Work of Robert Prescott; Order \$850  
410—Works of Sir Walter Scott; Leo N. Haiblum \$240  
415—Works of William Shakespeare; Geo. D. Smith Book Co. \$375  
432—Works of F. Hopkinson Smith; Order \$375  
485—By Isaac Walton and Charles Cotton ("The Complete Angler"); Order \$725  
499—Widener Collection \$450

### Praises Primitive American Art

Louis L. Horch, president of Corona Mundi, International Art Center, in an address to the high school students of New York, opened a campaign for the wider knowledge and utilization of primitive American art. The address was given at the International Art Center, in conjunction with the series of competitions being held by this organization and the Master Institute of United Arts for the Alfred C. Bossom Co-operation in Art prizes for the finest creative designs based on American indigenous art. There are to be six contests, in architecture, textile design, costume design, furniture design, interior decoration and in modern song.

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### Andrade Writes a Book on Astbury

LONDON—Cyril Andrade, of 8 Duke St., S. W., sails for America on Nov. 8, and expects to be located in New York at the Hotel Waldorf. He is taking with him some particularly interesting and rare specimens of early needlework and old armor in which he specializes. Mr. Andrade has recently published a limited edition of a work on Astbury figures, on which, up to the present, little that is authoritative has appeared. Astbury was the designer who obtained admission to the Elers factory and its well guarded secrets by counterfeiting feeble-mindedness and later made considerable developments and improvements of his own. As the father of modern English pottery he forms one of the most significant figures of the XVIIIth century. Mr. Andrade's work throws much interesting light on his career. The book, which is published at 10 shillings, is illustrated with thirty-one specimens from the Dalmeny Gallery, Mr. Andrade's headquarters in London.

### Britain Would Keep Clinton MSS.

LONDON—A strong effort is to be made to keep in the British Isles the historical Clinton Manuscripts which are to be sold shortly, including a number of state documents and letters relating to the American Civil War. In view of the expected bids which will be made, especially for the latter, by collectors from the States, it is proposed that a body be formed to raise funds to ensure their being retained for the London Record Office and it is reported that the Government is to be asked to assume the protection of historical manuscripts in the same way as it is given to public monuments.

### Boerner Not to Sell Color Prints

LEIPZIG—The two catalogues of the sales of drawings and engravings which will take place at Leipzig Nov. 13 to 15 have been issued. They contain fine collections of drawings and valuable engravings and woodcuts by the masters of the XVth century to the XVIIIth. The collection of XVIIIth century color prints also described in this catalogue has been lately withdrawn from the public sale. The catalogues may be had of the auctioneers; price, 4 gold marks each.

### Sales in English Homes

LONDON—Some interesting sales have been arranged for November by Knight, Frank and Rutley, one of which concerns the rare old English furniture contained in the Tudor Manor House at Sherbourne, owned by Major Bone, and the other relating to the Manor House at Castle Combe where the furniture comprises XVIIIth century dower chests, high-back chairs of the period of James II, and Jacobean refectory tables.

### New York Auction Calendar

**AMERICAN ART GALLERIES**  
Madison Ave. & 57th St.  
November 5, 6, 7, afternoons—Chinese and European pottery and porcelain, miniature enameled furniture, paintings, etc., from the estate of the late Mrs. Frederick F. Thompson. On view Nov. 1.  
November 5, afternoon—The Addison Mizner and Ohan S. Berberian collection of Spanish and Persian rugs, of the XV, XVI, XVII, and XVIII centuries, and Hispano-Moresque lustered plaques. On view Nov. 1.  
November 10, afternoon and evening—Part of the collection of the late Oliver H. P. Belmont, and other properties comprising sporting books and prints. Drawings by Henry Alken and books and prints illustrated by him. A collection of drawings by George Cruikshank and books illustrated by him. On view from Nov. 5.  
November 12, 13, evenings—Etchings by Felix Buhot, the property of Miss Myrtilla Daly Noe, and mezzotints in color by S. Arlent Edwards and other contemporary mezzotinters, the property of Mrs. William B. Hayden, and etchings by Seymour Haden. On view from Nov. 8.

**ANDERSON GALLERIES**  
Park Ave. and 59th St.  
November 5, afternoon—Decorative and household furniture including Oriental rugs, early American hooked rugs, paintings, etc., from the estate of the late Eleanor P. Palmer, the late Walton White Evans, and Mrs. C. S. Boker, Seabright, New Jersey.  
November 6, 7, afternoons—Autographs and manuscripts of the late F. Hopkinson Smith.  
November 8, afternoon—Chinese antiquities, porcelains, carved stones, etc., collected by Bernard Glick.  
November 12, evening—Paintings by old masters from the collection of the Ehrlich Galleries, New York.  
November 12, 13, 14, 15, afternoons—Early American furniture gathered by Jacob Margolis.

**WALPOLE GALLERIES**  
12 West 48th St.  
November 6, afternoon and evening—First editions of American authors collected by William Bunker, Ridgefield, Conn.

### Brooklyn to See English Prints

Hesketh Hubbard, the founder of the Print Society in England, and a member of the Society of British Artists, has undertaken to organize for the Brooklyn Museum an exhibition of representative modern English prints, to be shown in the early part of 1925.

## ART SCHOOLS



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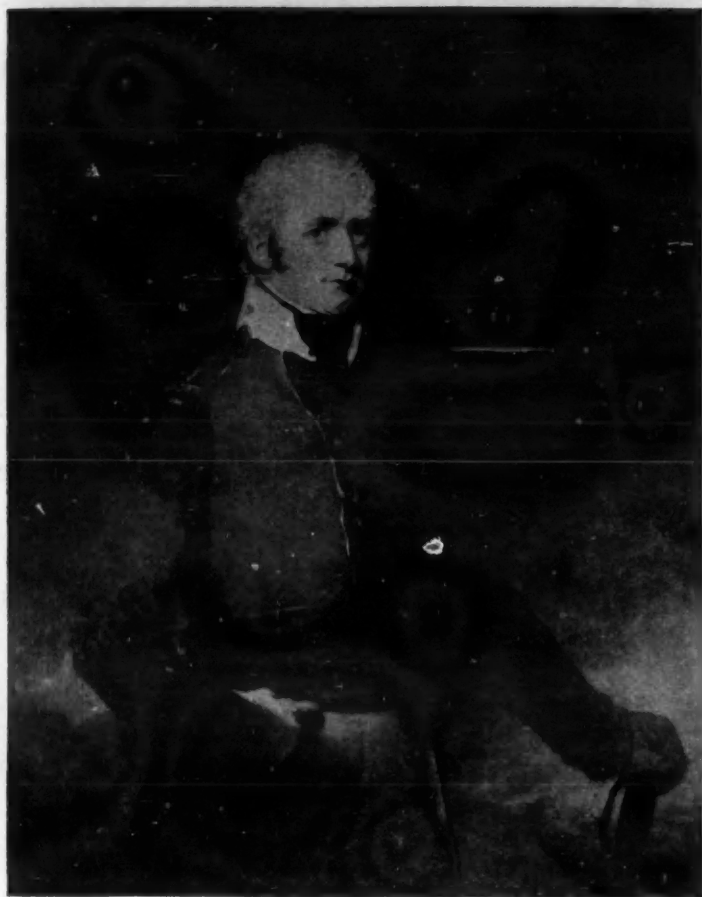
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## A Lawrence Given to the St. Louis Museum



"CAPTAIN STEWART" By LAWRENCE  
*Courtesy of the City Art Museum, St. Louis*  
 The subject of this was a captain in the British army. The picture is one of three presented to the City Art Museum by Edward Mallinckrodt, vice-president of the administrative board of the Museum.

### ART IMPORTS FROM BRITAIN INCREASING

Estimated Figures for Last Year  
 \$8,000,000 Greater Than the Average for the Past Ten Years

LONDON—The value of works of art exported to the United States from Great Britain last year is estimated by the British customs authorities as \$29,000,000. This is nearly double that of the works of art bought by the States during an average year in the opening of the present century, and exceeds by some \$8,000,

000 the value of those exported per annum on an average during the last ten years.

On April 7, 1923, THE ART NEWS published an analysis by the National City Bank, New York City, of the importations of works of art since 1910. In the calendar year of 1922, the importations from all foreign countries amounted to approximately \$33,000,000, the exact figures for the last two months of the year not having been available. The average for the twelve years since 1910, the year following that in which art works upwards of twenty years old were permitted to enter the country free of duty, was \$29,000,000.

### AN ALL-INCLUSIVE ART CLUB IN CHICAGO

Everyone Living on the North Shore from Five Years of Age to Seventy-five Seems to be Eligible

CHICAGO—The Ravinia Art Club is a new organization which promises to break down barriers between the painter and the public. At the close of its second summer it numbers thirty members, among whom are Frank C. Peyraud, Anita Willetts Burnham, James Cady Ewell, Elizabeth Krysher Peyraud, Lionell Robertson and Hazel Crowe Ewell. Other members are the sculptor Tanelli; architects, musicians, writers, high school children, their little sisters and brothers, children of the painters, and grandparents.

All the artists resident on the North Shore suburban region of Chicago began informally by sketching together Saturday afternoons last year. Interested neighbors went along. The only rule of the organization was that everyone must sketch in colors, and keep order. There are all degrees of efficiency from the beginner to the famous painter. Artists who hang sketches for criticism range from five years to seventy-five.

All the north suburban towns will be represented in the exhibition at the Ravinia Community House Nov. 1 and 2. Weekly sketch classes are to be held during the winter. The out of doors sketching will be continued as far as possible throughout the year. —L. M. McC.

### Grand Central Show in Raleigh

The North Carolina State Fair, just closed, had a fine loan exhibition from the Grand Central Galleries of twenty-five paintings by twenty-five artists, including Irving Couse, Elmer Schofield, Cullen Yates and Ben Foster.

The local exhibitors were very good. E. C. Stearns received the \$100 prize for the best work by a North Carolina artist, and \$25 for the best landscape, also \$10 for several best water colors. Mr. Hodgkins won \$20 for the second best exhibit by a North Carolina artist and \$25 for the best water color.

The exhibit was held in Raleigh.

## DUVEEN BROTHERS

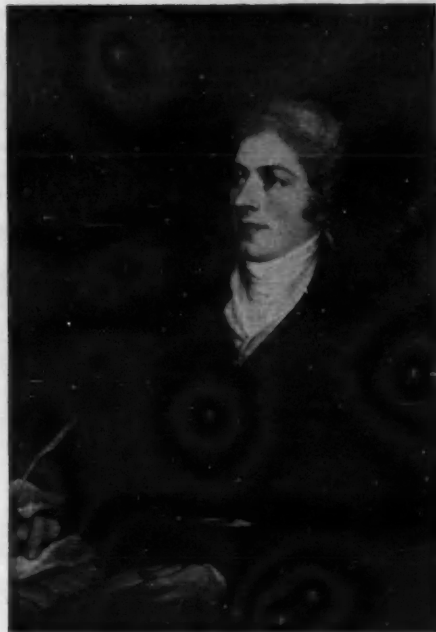
PAINTINGS PORCELAINS  
 TAPESTRIES OBJETS d'ART

PARIS

NEW YORK

### Trumbull Portrait for Chicago Institute

"Our wealthy citizens had their portraits painted and the corporation of New York had its governors and mayors immortalized by Mr. Trumbull," said Dunlap. The subject of this portrait was a merchant of Norwich, Conn., of the post-Revolutionary period. The painting was presented to the Institute by an anonymous donor.



## IMPORTANT ART EVENT PAINTINGS, AUTOGRAPHS & RARE BOOKS

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In Our Art Galleries, 1808-10 Chestnut Street, Philadelphia

Wednesday and Thursday, November 12th and 13th, 1924

at 2:30 P. M. Each Day

Including "Return of the Laborers" by Jean Francois Millet, "Portrait of Lady Fitzpatrick" by Sir Joshua Reynolds, "Portrait" by Sir Thomas Lawrence, "Dans la Plaine" by Jules Breton. A beautiful example of Bernardino Luini, a fine landscape by John Constable and characteristic examples of Corot, Daubigny, Diaz, Cazin, Harpignies, Rousseau and other great masters of the Barbizon School. The Paintings will be on view from Monday, November 3, until the day of sale.

The Second Sale consists of  
 Autographs, Rare Books & Fine Bindings

— to be sold —

In Our Art Galleries, 1808-10 Chestnut Street, Philadelphia  
 Tuesday, November 18, 1924, at 2:30 P. M. and 8:30 P. M.  
 and Wednesday, November 19, 1924, at 2:30 P. M.

The Tuesday afternoon sale comprises the Autograph Collection which is exceedingly choice, including an exceptionally fine set of the "Signers of the Declaration of Independence," important letters from Grant, Lincoln, Washington and other noted Americans, the Original Charter from William Penn to the Commonwealth of Pennsylvania, the Pen with which Lincoln signed the Emancipation Proclamation, Grant's telegram announcing Lee's surrender, and other items of intense historic interest.

The Tuesday evening sale comprises the rare books including over 200 exceedingly scarce items, among which are First Editions of Dickens, Thackeray and others, Rare Cruickshanks, a number of presentation copies, etc. The Wednesday afternoon sale comprises the fine library of Standard Authors and miscellaneous books in beautiful bindings. The books and autographs will be on view from Friday, November 14 to the day of sale.

Two profusely illustrated catalogues of the above sales have been issued and will be mailed upon receipt of One Dollar each. Sale by order of George C. Thomas, Jr., Walter C. Douglas, Jr., and The Philadelphia Trust Company, Executors of the Estate of A. E. M. Thomas, Deceased.

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## THE ART NEWS

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Vol. XXIII—Nov. 1, 1924—No. 4

## THE MESTROVIC SHOW

The approaching exhibition of sculpture at the Brooklyn Museum by the celebrated Yugo-Slavic artist, Ivan Mestrovic, will do much in the way of réclame for this particular division of the Seven Arts. Compared with the other members of this distinguished group, sculpture appears before the public with a too great infrequency and formality. Except when some familiar figure like Epstein, Manship or Davidson makes a special showing in the American galleries, the yearly output of marbles and bronzes is apt to take a rather secondary place in the exhibitions, to slip past with scant recognition.

The National Sculpture Society did much for the cause of plastic art in the summer of 1923 by staging its handsome exhibition in the terraced precincts of the Hispanic Society. It helped to make the approach to this most magisterial of the arts of simpler accomplishment, even if at the same time it swamped the average visitor with its mounted hosts. There is no doubt that, abstractly considered, a sculptured object has always fulfilled a human need, for something to be venerated exteriorly, has always remained something to be considered at a distance. And even today when, like organ music, sculpture has become thoroughly domesticated, there still persists the inherent demand for a pedestal, a niche, a circumspéct approach. Its third dimension invites the tour of inspection, its leashed dynamics bring a hush.

The American debut of this much-discussed Continental master has been adroitly arranged for by the enterprising and far-sighted management of the Brooklyn Museum. All roads, for anyone with any pretension to the name of art lover, will have a turning toward Eastern Parkway after the middle of November. The Mestrovic exhibition comes with a timely boost for the cause of art in general and for sculpture in particular. It is right, in an age of publicity, that Art should have its proper share.

## CREATING AN ART MARKET

There are few things in life of more immediate concern to our readers than the selling of works of art. The art galleries, the art societies, the individual artist are all engaged in furthering the sale of their wares, no matter what form they take, and the solution of this problem is a kind of Old Man of the Sea, forever riding on the shoulders of those engaged either in the creation or the sale of art works.

In 1919 seven English artists, under the leadership of E. Hesketh Hubbard, formed an organization called The Print Society with the object of circulating

their work in portfolios among potential buyers to the end of gaining a wider sale for their prints. In the first month of the organization's history they enrolled twelve collector members and sold three prints. By the end of the first year they had 120 collector members and had sold 198 prints to a value of approximately \$1,100. Up to the end of 1923 the Print Society had sold in all 1,731 prints and drawings to the value of about \$10,000, which is probably about \$10,000 more than would have been sold if this little band of faithful believers had not formed their selling organization.

The annual report of The Print Society for 1923 contains other interesting statistics as to exhibitions held and portfolios in circulation, and members added. But none of these is so striking nor of so much concern to the art worker as the record of sales. A business man might smile over an average sale of \$2,000 a year for five years but the point of The Print Society's effort in cooperative association is that its members are just so much ahead of what they might have been if they had not created this new art market.

On a larger scale this is what is being done here by the Grand Central Galleries but on a different plan. Methods of "big business" are being applied as far as both propaganda and salesmanship are concerned. Neither the methods of salesmanship in the regular art house nor those of a cooperative art association like the Grand Central Galleries quite take the place of a scheme such as that of The Print Society. And that it has "worked" in a commercial sense is a proof of its soundness. Artists in this country might take a leaf out of the book of Mr. Hubbard and his colleagues.

## "I DON'T KNOW FRENCH"

Those who are looking for encouraging signs of the times in American art may find one in a recent incident. The chairman of an art jury invited to pass on the pictures in an exhibition in one of the smaller cities made a talk to the assembled artists and visitors in which he said: "One of the paintings which I like best could not receive the prize because the artist won the award at the last show. It was out of the running—I think the French say 'hors concours.' I don't know French, so I will use the American term."

The artist who spoke had himself won most of the great prizes to be awarded at American exhibitions. He now has an international reputation, and yet he stood before the audience unashamed in his naked Americanism—like a Whitman of the brush. He did not know the French language and he had never studied in a foreign school of art, and yet he has captured many honors and has been praised by foreign, as well as by native, critics.

There are other signs of the times which are encouraging: the rapid diffusion of art in this country, evidenced by the fact that more than thirty museums are now being planned, or are being built in as many cities, by the springing up of art schools and societies everywhere; by the patronage of our painters and sculptors by our own connoisseurs, independently of what Europe thinks of their work. These are all inspiring facts—but a more inspiring thing is to know that one of the most famous and successful of present-day artists is a thoroughly American product.

## LO, THE POOR ARTIST!

Artists did not figure prominently in the published lists of income taxes. The only one THE ART NEWS could find in the list published in the New York Herald-Tribune was:

Childe Hassam . . . \$90.54

## Making Art Popular in Vienna

VIENNA—Efforts to bridge the gulf between the public in general and contemporary art are cropping up at different places. In a Viennese exhibition every visitor gets a voting paper, which he uses to designate the picture to which he gives the preference. The canvas obtaining the highest number of votes is awarded a high price.

## WILLIAM SARTAIN, PAINTER, IS DEAD

Dies in His Eighty-first Year From a Stroke of Apoplexy—Represented in Several Museums

William Sertain, painter, teacher and writer, died at the Post-Graduate Hospital, New York City, as the result of recurrent attacks of apoplexy. He was 80 years of age.

He was a son of the late John Sertain, a native of London, who came to this country as a youth and was the pioneer of mezzotint engraving in America. William attended the Central High School of Philadelphia and gained his first knowledge of painting from his father. He later studied at the Pennsylvania Academy of the Fine Arts, and in Paris under Leon Bonnat, Yvon and Schussele. After some years residence abroad in Rome, London, Algiers, Seville and Holland, he settled in New York City, and for a time taught life classes at the Art Students League. He became an Associate Academician in 1880.

His "Nubian Sheik" was purchased for the Luxembourg. The Metropolitan acquired his "Outside the Mosque—Algiers," and "A Chapter from the Koran," and the Argentine government bought his "Nubian Sheik." He is also represented in the Corcoran and National Galleries, Washington, and in the collection of the Carolina Art Association and the Herron Art Institute. He was awarded medals at various expositions, including Buenos Aires in 1910. He devoted himself largely to landscape painting in the latter years of his life. A sister, Emily Sertain, resides in Philadelphia, where she was principal of the School of Design for Women for thirty-three years.

## FRANK PHOENIX

Frank Phoenix, for many years an instructor of painting at the Chicago Art Institute, died at his home in Glendale, Cal.

## STUDIO NOTES

Richard Miller expects to remain this winter in Provincetown where he is working on a large mural painting.

Power O'Malley will sail on the Republic on Nov. 8 from Ireland where he has been painting this summer. He will open his one-man show at the Milch Galleries on the 17th.

William Auerbach-Levy has returned from Provincetown where he spent the summer etching and painting. While there he created a sensation by making caricatures of prominent painters, which were exhibited at the Saturday evening meetings of the Beachcombers' Club.

Alta West Salisbury has sold nine paintings, three of them large canvases, to Mrs. Oliver A. Hershman, of Pittsburgh. They will be installed in the winter home of Colonel and Mrs. Hershman in Los Angeles.

Charles W. Hawthorne has returned to his winter studio from Provincetown.

George A. Traver shows paintings and sketches in his studio at 109 West 11th St.

Eleanor Revere Weeden has taken a room at the Allerton House at 130 East 57th St. for the exhibition of her pastel portraits of children. They will be shown until Nov. 30th.

Out of the eleven water colors by Edward Hopper on exhibition at the Rehn Galleries, ten have already been sold, most of them going to prominent collectors.

Gari Melchers has returned to his Bryant Park studio from his Virginia home.

John Costigan, who has been painting all summer at his place near Orangeburg, opens on Nov. 1 his first one-man show, which will be held at the Rehn Galleries. He will exhibit both oils and water colors.

Frank Desch has returned to his New York studio from a summer at Provincetown.

Adelaide Johnson will return to New York from her London studio in January. She worked in Rome and Carrara earlier in the year.

## Vienna's New Museum

VIENNA—The programme of the ministry for art and science in Vienna concerning the adaptation of the former imperial castle for museum purposes is steadily progressing. The opening of the Belvedere castle as a museum of the art of the XIXth century enriches Vienna with an institution both artistic and representative. The Baroque Museum, opened a year ago, and the new museum are both situated in the beautiful garden grounds laid out by Dominique Gerard, the Parisian artist, which surround the imposing buildings by T. L. V. Hildebrandt. The pictures were taken from the stock of the different Viennese galleries in order to assemble all objects of the same period to a comprehensive entirety. A severe weeding out has selected 400 of the 4,000 canvases for the permanent exhibition, while the rest will be shown in transient displays.

## Chicago Institute Acquires Rodin's "Adam"



"ADAM" Courtesy of the Chicago Art Institute  
Rodin's bronze "Adam" is one of his most famous works. It was presented to the Institute by Robert Allerton. This sculpture is one of the three or four chief works of Rodin's first period of strongly individualized activity, beginning about 1875.

## GARDNER NOW HEAD OF BOSTON MUSEUM

Named Acting President of the Institution—Third Chief Executive in the Office Within a Year

BOSTON—George Peabody Gardner has been elected acting president of the Boston Museum of Fine Arts, to fill out the term of the late Thomas Allen, until the annual meeting in January. This is the third president the Museum has had inside of a year. Morris Gray retired because of ill-health. Thomas Allen died about two weeks after his election.

Mr. Gardner has been a member of the board of trustees of the Museum since 1915. The Herald says: "He is one of that group of eminent Bostonians beginning with Martin Brimmer, Charles C. Perkins, Dr. Charles W. Eliot and General Loring, who have been deeply interested for more than fifty years in the Museum of Fine Arts."

## ASKS LEAGUE TO SAVE BYZANTIUM'S WALLS

Members of Greek Byzantine Society Request International Body to Prevent Destruction by Turkey

BERLIN—The Greek-Byzantine Society has issued a protest against the plan of the Turkish government to destroy the walls of Byzantium and has asked the League of Nations to interfere. The pamphlet says that scientific research would suffer an irreplaceable loss, as the old walls are of great value in the investigation of the history and topography of old Byzantium.

Unfortunately the Turkish government did nothing to prevent the decomposition of the walls, which are a very important work of Byzantine architecture and belong to the characteristic and unforgettable silhouette of Constantinople, and which serve as an inspiration to foreign artists. —F. T.

## A Cornelis de Vos Acquired by St. Louis



"PORTRAIT OF A WOMAN" By CORNELIS DE VOS  
Courtesy of the City Art Museum, St. Louis  
This is one of three old masters presented to the City Art Museum, St. Louis, by Edward Mallinckrodt, vice-president of the administrative board of the Museum. When Rubens found himself unable to execute all of the numerous portraits he was asked to do, he is said to have referred applicants to De Vos with the comment that they would be equally well served.



# JAMARIN

RARE ART-WORKS & OLD MASTERS

15, AVENUE DES CHAMPS-ÉLYSÉES

(ANCIEN HOTEL DU DUC DE MORNAY)

## PARIS

### PARIS

When Mr. E. V. Lucas publishes a new edition of his "Wanderer in Paris" he certainly will not fail to consecrate a few pages of the precious *vade mecum* to the rue de Seine and its immediate neighborhood, for it has become the rue La Boétie of the Rive Gauche. But whereas the latter, situated in a dismal modern quarter and absolutely deprived of associations is desperately dull, the rue de Seine nestling in one of the oldest corners of Paris, is most lively and amusing.

As all the streets of Paris are numbered from the river end, the rue de Seine begins at the Quai Voltaire and runs to the Boulevard St. Germain, and to see it at its best one should begin at the end and follow it right down to the Seine, where the old buildings of the Palais Mazarin make a fitting termination, and reveal to the charmed wanderer who has once passed beneath the low archway running beneath the old palace, the pleasant surprise of the Place de l'Institut, the peacefully flowing Seine and the old palace of the Louvre on the other bank. I should add (for each spot has its favorite hour) that a sunny morning should preferably be chosen for the visit, such a one as I enjoyed yesterday when on the same errand. It is then at its liveliest, and one finds that, while offering food for the mind it does not forget the material side of life. Art and life are found fraternizing there, and at the first step that is taken, one can see side by side with an art photographer whose windows contain a résumé of all that the greatest human genius has produced from Cheops up to the Italian Renaissance, and taking in the Parthenon, the mullet and lobsters of an attractive fish shop. Its fresh salt odor combines with that of the oranges, the bananas and the cantaloupes which overflow on the hawkers' barrows lining the sidewalks. Every morning there is this circulating market along the rue de Seine at which animation and good humor abound, and which is uninterrupted by the passage of any motor bus roughly freeing a passage for itself among the marketeers. It is therefore possible to stroll at ease through the old street, which is a rare thing today, even in Paris.

Streets are certainly included among those things which according to the Latin poet, "habent sua fata." The fate of the rue de Seine was doubtless to be a market for books and works of art. Generations of booksellers, dealers in second-hand books and in prints and drawings, have kept shop there for centuries, for this corner of Paris has always been, and still is, the district of the publishers and printers of books and prints, of dealers in paper, ink and the engraver's tools, in other words, of all that is connected with the art of putting black on white.

But what gives to this street a special interest today and accentuates its living quality is the modern painting that is now to be found there in abundance. When, a few years before the war, M. Marseille opened the little shop which even at that time contained works by Segonzac, Marchand, Moreau and Bous-singault, he must have brought upon himself the smiles of the big managers of the rue La Boétie who had no fear that prospective buyers would go to such a spot in search of modern painting. He held his ground, however, and I have heard that the late Mr. John Quinn and

many others were more inclined to roam about the rue de Seine than the rue La Boétie. As faithful to his team as his team is to him, M. Marseille is at present exhibiting recent works of the same painters, whose canvases today have a place in the best collections. I noticed several Parisian landscapes by Jean Marchand which will figure in an exhibition shortly to be held there, a fine landscape of Vlaminck painted in bold strokes, a charming bouquet of Valtat as brilliant as a display of red and yellow fireworks, and some flag-bedecked barks by Signac. About the same time as M. Marseille started business—and this question of priority is a chronological point that it would be well to settle—at the other end of the rue de Seine M. Charles Vildrac, a poet who belonged to the Abaye group, opened his shop. Perhaps on account of the greater space at his disposal he was able to pursue a more eclectic policy. The artists of the hour most in the public eye are there represented. Among them Vlaminck with a bouquet of roses which is a real stroke of genius; Othon Friez also, represented by works of his pre-Cézannian days; Dufresne, Camnoi, Ottmann, Raoul Dufy, Waroquier, Gerbaud, Céria, and some coming young men. For a long time these two galleries were alone in offering us modern painting, then others were opened among which should be mentioned the Galerie Visconti, where I again find, in addition to Dufresne, Waroquier with a pale and liquid water color of Venice; Suzanne Valadon, a former model of Puvis de Chavannes and mother of Maurice Utrillo, and above all a fearless colorist. Fautrier, Albert Huyot and André Utter were also in the same company, the last-named represented by a study of mullet as alive as any in the neighboring fish shop.

A new gallery has been opened recently, in the rue de Seine which, from the point of view of spaciousness, outdoes all the others and really merits the name of gallery nowadays, to be found over the most insignificant little picture shop. The Galerie Carmine possesses no fewer than five show rooms, two of which are filled with recent works by a Japanese artist, M. Jasuchi Tanaka, who is married to a well-known American art critic, Mrs. Louise Gebhard Cann. M. Tanaka, whose work is rather a poem picture in honor of the body of woman, seems to lend to certain of his latest works the quality only to be expressed by the term *envelope*, which was not so apparent in his earlier paintings, but which agrees very well with his gifts as a brilliant colorist. He is, moreover, not the only Japanese artist whose work is on view at the present time, and the opening of the season will have been marked by a Japanese offensive led by M. Chéron, who has just had on show one after the other, the works of the two Japanese artists M. Sei Koyanagui and M. Bando. As in the case of M. Foujita, their senior—whose style they recall without copying it—these two artists, taking their national art as their inspiration, do all in their power to renew it.

But this takes us a long way from the rue de Seine, whose attraction is far from being exhausted. Tomorrow still another new gallery is to open its doors, that of M. Henry, who will begin by giving an exhibition of Mr. Bosshard's paintings, and will continue with Dufresne, Dufy, Favory, Friesz, Barat-Levrault, et al.

As well as one can judge by this, enu-

M. A. Newhouse B. M. Newhouse

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New York

## Indian Group by MacNeil Acquired by the Albright Art Gallery

"THE SUN VOW"

By HERMON A. MAC NEIL

Courtesy of the Albright Art Gallery

Acquired by the Buffalo Fine Arts Academy, Albright Art Gallery, through the Sarah A. Gates fund.



### LONDON

With the growth in London of a large number of smaller one-roomed galleries, minor exhibitions become more and more numerous. Though I understand from those who organize them that it is by no means an easy matter to keep the standard of exhibitions on a suitably high level (the quantity of mediocre work that seeks publicity is inexhaustible!) yet even the smallest of the galleries do somehow manage to give a surprising amount of really interesting shows. For instance, at the little Redfern Gallery there is at present a quite delightful exhibition of portrait drawings by William Rothenstein, who manages in a simple chalk or pencil drawing to convey considerably more regarding his sitter than is expressed in the majority of oil paintings of a far more showy nature. When

one views such work, so sure in its line and so swift in its delineation, one wonders why on earth the average men and women regard the painted canvas at ten, twenty or thirty times the price as a more desirable possession. These portraits are all of prominent personalities in the literary, artistic, scientific and political worlds. The ten early drawings carried out at the end of the XIXth century enable us to estimate what notable advance the artist has made in this direction.

Of a quite different type is the exhibition at the Fine Art Society of the punch drawings of "Fougasse" and of water colors by his wife, Mary Holden Bird. Now, Fougasse is the French equivalent of a concealed mine and it is the mild explosions which are inspired by this extremely entertaining draughtsman that have suggested the name which

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he has assumed. Fougasse has evolved a style of his own, in which the simplicity of drawing is equaled by a similar simplicity in regard to color treatment, the latter intensifying the ludicrousness of the themes to great purpose. The subjects which he chooses are all drawn from everyday life and the very commonplaceness of theme, elaborated to entertaining ends, forms one of the salient charms of his work. Mrs. Holden Bird's water colors of seascape, sky and moor are distinguished by purity of color and an extreme skill in suggesting plein-air effects.

Everyone seems just now to be getting wise to the fact that the chances of selling a picture are a hundred per cent greater if its dimensions are such as make it suitable for display on the walls of the average room and not such as call for a mansion or an ancestral picture gallery. Hence the inauguration of an exhibition of what are called "Cabinet Pictures" at the Beaux Arts Gallery, to which Gerald Moira, Sir William Orpen (the indefatigable), Augustus John (the prolific), John Flanagan and others have contributed. So far from giving less trouble than a large canvas, the small work often calls for more expenditure of care and more meticulous drawing and on that account is frequently a better investment from a number of points of view. There has been a notable increase in the sale of pictures ranging from £20 to £200, while in the case of etchings and color printing, there never has been such a wide circle of buyers as at the present time. The growth of the small galleries has undoubtedly had the effect of stimulating very greatly the sale of the less costly type of picture.

In fact, the dealers' shows are very often a great deal better worth while a visit than the shows of the various societies and institutes. An example of this is given just now in regard to the Royal Institute of Oil Painters, which is holding an exhibition at its rooms in Piccadilly, which is very like the shows that it has held at this time of year for several seasons past. There is no attempt to break away or experiment. Probably the artists would consider that they are thus consulting their best interests and satisfying their own particular clientele. But incidentally it makes a most uninspired and uninspiring exhibition.

As a variant on picture shows, I visited this week an interesting collection of "treen" at the Evan Thomas Galleries. Treen, in case you may not know it (I didn't myself until I was informed), is the name given to all the smaller wooden table appointments and personal odds and ends of a decorative character, such as snuff-rapes, tobacco boxes, love spoons and needle cases made in the British Isles since the days when men ate their food off a wooden platter at the end of their rapier and scooped the gravy off the dish with a wooden cup. In many instances the forms are beautiful as well as curious and it is illuminating to trace the development of shapes and their ultimate influence upon the designs for china, pottery and plate. Until the advent of a railway system and the consequent encouragement of the individual to seek entertainment for leisure hours outside the home, the fashioning of wooden utensils for home use continued to obtain in the countryside. It is well that an effort has been made to collect examples of the craft before it entirely disappears.

—L. G.-S.

#### SPRINGFIELD, MASS.

Four paintings of the Coolidge home at Plymouth, Vt., by Walter Gilman Page, are shown by James D. Gill at his gallery on the fourth floor of Meekins, Packard & Wheat's building. They were painted soon after Mr. Coolidge became President. The four pictures are an interior, showing Colonel Coolidge, the President's father, sitting in the room where he administered the oath of office to his son on the historic night of August 3, 1923; two exteriors of the Coolidge homestead, and another of the President's grandmother's home. Painted in the fall of the year, the three landscapes are all bright with autumn colors and flaming foliage. The painter calls them "sketches," evidently having put in his most considered work on the interior which combines the elements of still life and figure painting.

#### PITTSFIELD, MASS.

The Pittsfield Art League exhibited paintings and sculpture for eight days in October at the Berkshire Museum of Natural History and Art. Among the exhibitors were Francis Day, T. R. Curtin, Ethel H. Hamilton, Robert Hamilton, Grace Perry, George H. Denison, Paolo S. Abbate, M. E. Hoy and John W. Whalen.

#### MILWAUKEE

Etchings by Frederick G. Hall and bronze sculptures of animals by Albert Laessle are on exhibition at the Art Institute.

## An Anonymous "Earl of Essex" for the Minneapolis Institute

In the Elizabethan room in the Minneapolis Institute of Arts is this anonymous portrait of Robert Devereux, second Earl of Essex, about whose unhappy end volumes have been written. The painters of that time in England are not well known—De Critz, Oliver, Ghaerdaels and others are scarcely more than names. This panel (dated 1599 and measuring 19½ x 15½ inches) shows the Earl's sensitive head and rounded shoulders, suggesting a handsome man and a courteous one.



#### PHILADELPHIA

The annual exhibition of the Philadelphia Water Color Club and the Pennsylvania Society of Miniature Painters will open at the Pennsylvania Academy with a reception the evening of Nov. 8.

The following schedule of exhibitions has been announced by the Art Alliance: November, water colors by George W. Dawson and paintings in oil by Carl Lawless; December-January, illustrations by Jessie Wilcox Smith, and prints; to the middle of February, copies of the masterpieces of Spanish art sent to America by the King of Spain; March, puppets, marionettes, miniature theatres, theatrical prints; April, water colors by the Philadelphia Water Color Society; May, sculpture in the open; through the summer, members' work in all media.

The Grassberger Gallery is showing new etchings by Joseph Pennell. All are of New York but one, which shows the constructions of the new Delaware River Bridge designed by Paul Cret. This print bears the inscription "The Ugliest Bridge in the World" and in the opposite corner "Unfinished Final" as to the state of the plate.

The Sketch Club shows summer sketches by members including work by J. Frank Copeland, A. M. Lindsay and Yarnall Abbott. In a class by themselves are the pencil drawings of scenes in Havana, Kingston and Panama by Edward H. Suydam.

The Pennsylvania Museum, Memorial Hall, Fairmount Park, is showing the loan Chinese collection of rare antique prints and rubbings from ancient stone reliefs brought to this city by Howard Horace Furness Jayne from his recent exploration with Langdon Warner for the Fogg Museum in the Gobi Desert. The promenade lectures by Dr. Arthur Edwin Bye, curator of paintings, were so successful last year that they are repeated this season.

The Philomusean Club is showing the paintings of the women artists of the Fellowship of the Pennsylvania Academy. There are winter and autumn landscapes by Fern L. Coppedge, cartoons for decorations by Paula Himmelsbach, Balano, and the work of many others, including Florence Tricker, Catherine Wharton Morris, Elizabeth Washington, Laura D. S. Ladd, Violet Oakley, Katherine Patton, Mary Townsend Mason, Lillian B. Meeser, Ada Williamson, Maude Drein Bryant, Edith Emerson, Juliet White Gross, Mary Butler, Elizabeth Shippen Green Elliott, Alice Kent Stoddard, M. Elizabeth Price and Helen Reed Whitney.

—Edward Longstreth.

#### SPRINGFIELD, ILL.

Forty-five paintings sent on tour by the Macbeth Galleries were shown until the end of October in the galleries of Edward Place. The director, George Raab, was present to discuss them with visitors. Among the artists represented were Arthur Meltzer, Frederick J. Waugh, Richard Miller, Edward W. Redfield, Elmer Schofield, Charles Warren Eaton and Cullen Yates. From here the pictures go to Decatur and Peoria.

#### DALLAS

At the State Fair of Texas, the nineteenth annual loan collection of American paintings is attracting thousands daily. Among the artists represented are:

Wayman Adams, Karl Anderson, Louis F. Berneker, Maude Berneker, Murray Bewley, George Bellows, Martin Borgord, Maurice Braun, George M. Bruestle, Belmore Brown, Reveau Bassett, Alexander Bower, R. Sloan Bredin, John F. Carlson, Kathryn Cherry, Emma Ciardi, John Costigan, E. Irving Couse, F. W. Cuprien, Jay H. Connerway, W. L. Carrigan, Ettore Caser, Elliott Daingerfield, Maynard Dixon, Charles H. Davis, Warren B. Davis, Paul Dougherty, William Derrick, Paul Louis Dessar, Edward Dufner, Frank De Haven, Charles Warren Eaton, Frederick Frieske, Ben Foster, Anna Fisher, Maurice Fromkes, John Folinsee, Daniel Garber, Lillian Genth, J. Barry Green, Albert Groll, Charles Gruppe, Frederic Grant, Jessejo Eckford, Edward G. Eisenlohr, R. Jerome Hill, Johanna K. Hailman, Anna Hausen, Charles W. Hawthorne, Aldro Hibbard, Robert Henri, William H. Howe, Child Hassam, Charles Hopkinson, Felicie Waldo Howell, Eric Hudson, Wilson Irvine, Carl Krafft, Paul King, William Lathrop, Ernest Lawson, Maude Mason, Jean McLane, Willard Metcalf, Stanley Middleton, Sallie Blyth Mummett, John Noble, Ivan Olinsky, Douglas Parshall, Edward Potthast, Van Dering Perrine, Theodore Robinson, Chauncey F. Ryder, Louis Ritman, William Ritschel, Elmer Schofield, Martha Simpkins, William H. Singer, Sigurd Skou, John Sloan, Robert Spencer, Walter Ufer, Guy Wiggins, Olin Herman Travis, Irving Willes, Horatio Walker, Ballard Williams, Charles Woodbury, J. Alden Weir, Cullen Yates, the Countess Zichey, Frank Reaugh and a group of ten Philadelphia Women Painters. A collection of twenty-three colored wood cuts by Gustave Gaumann are also shown. Fifteen paintings have been sold.

The Halaby Galleries are exhibiting a group of forty-two canvases by Lillian Genth. Miss Genth is visiting in Dallas.

Olin Herman Travis has returned to his Dallas studio after two months painting in the Ozarks.

Edward Eisenlohr has returned from Santa Fe, where he spent the summer painting.

#### DETROIT

At the annual meeting of the Scarab Club Frank Scott Clark was reelected president. Other officers are: Vice-president, Harry V. Woodhouse; secretary, Clyde Burroughs; treasurer, H. E. Boulette; directors, Percy Ives, Paul Honore, George W. Styles, Launcelot Suckert, Sidney Walton. Plans were outlined for several exhibitions and one-man shows and a report was made by Mr. Styles and Mr. Honore of a recent trip made by them to Rochester to study new developments in color and light. As a result of this research a room in the clubhouse will be devoted entirely to experiments in this realm.

#### LOS ANGELES

Douglass Ewell Parshall is exhibiting at Cannell and Chaffin's Seventh St. Galleries. In the sixteen canvases the dominant feature is his use of color, color selected for itself and justifying itself. Outstanding works are "Boys' Swimming Pool" and the church interior in "Procession, San Juan Capistrano."

Frank Tenney Johnson's work is the first shown in the series of one-man shows planned by the Biltmore Salon for the coming season. Many of the twelve pictures are of recent date, painted during Mr. Johnson's annual sojourn in his California studio. The theme of each is a part of the pictorial reconstruction of Western frontier life to which Mr. Johnson's art is dedicated. He does not present the red man as wistfully longing for past glories nor broken by a present sense of inferiority, but as one living the life of his forefather, a child glad to be alive. Moonlight scenes as usual predominate.

The eighth annual international salon of the Camera Pictorialists of Los Angeles is now on view at Los Angeles Museum of History, Science and Art.

At the Stendahl Galleries in the Ambassador is a varied exhibition which includes two small Pushmans of special beauty. One portrays a dark-skinned boy holding a flower, one of the most exquisite single bits of color possible. A still life is the one which received honorable mention in the Paris Salon last year. The pictures in tempera by Dorothy Anderson have proved popular and the exhibit has been continued. Miss Anderson's subjects are landscapes and figures of fantasy with a delicate, dream-like atmosphere.

The galleries in the Maryland Hotel, Pasadena, taken over this summer by Cannell and Chaffin, were formally opened last week under the direction of Cuthbert Homan. The first exhibition is by Hanson Puthuff.

A loan to the Southwest Museum by Clay B. Steele is a portrait of George Washington, one of the fourteen painted by Charles W. Peale and first owned by George Hart, one of the signers of the Declaration. Later it was given to Mary Hart Irvine, a relative, and sister of the mother of the present owner.

A selection from the famous collection of Japanese prints owned by T. B. Fleming of Long Beach will be exhibited at the Friday Morning Club for two weeks.

Alan Matson, until recently connected with the Grand Central Galleries in New York, has become affiliated with the Cannell and Chaffin Galleries.

John Gamble is exhibiting at Leonard's in Hollywood, his first showing in Los Angeles for many years.

Among the group of paintings and sculpture belonging to the Los Angeles Museum's permanent collection and recently shown for the first time, is a bust by Augustus Saint-Gaudens. Homer Saint-Gaudens speaks of it in the life of his father as the portrait of a Miss Gibbs, done in 1872, while the sculptor was studying in Rome. A bronze bust by Julia Bracken Wendt of Frank Daggett, first director of the Museum, who held the office until his death in 1920, is the gift of Mr. and Mrs. E. L. Doheny.

—Elizabeth Bingham.

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## BOSTON

An art gallery has been opened in the Beverly Public Library with an exhibition of water colors by Frank A. Brown. Mr. Brown conveys a clear feeling for time and place in the scenes along the Mediterranean and in Maine.

Members of the Jewelers' Guild section of the Society of Arts and Crafts on Nov. 4 will have the privilege of examining the famous private collection of Frank Gair Macomber of Boston, consisting of armor, metal work, paintings, tapestries, porcelain, jade, etc. Jewelry by Frank Gardner Hale is being shown this week at the society's rooms.

At the Casson Galleries on Nov. 3 will be opened a historical mezzotint exhibition.

Water colors of Gloucester by Vladimir Pavlosky are at the gallery of Doll & Richards.

At the Jordan Marsh galleries is a large group of paintings by Marguerite S. Pearson, a young Somerville artist of promise.

The Clark collection of marine prints was shown for a few days to the public by the Massachusetts Institute of Technology. The collection contains more than 2,500 prints.

On Nov. 5 the new Society of Water Color Painters will open its first exhibition at the Boston Art Club.

Members of the Guild of Boston Artists, show paintings, water colors, sculpture, miniatures and etchings. A painting by Frank W. Benson of an eagle in flight against a cloud-patterned blue sky has a dominant position. Arthur Goodwin has a big landscape of Central Park, New York, that teems in interest yet holds together well. There are exceptional pencil drawings by Lilian Westcott Hale, Charles H. Woodbury and Lester G. Hornby. Among the water colors, one is attracted by William J. Kaula's winter landscapes and Charles Hopkinson's vigorous yachting scene. Phillip Little shows a brilliant Maine coast landscape.

A large group of important paintings have been prepared by the Robert C. Vose Galleries for exhibition at the Shortridge Galleries, St. Louis.

—E. C. S.

## PROVIDENCE

The annual exhibition of recent American paintings, which has come to be regarded as the opening event of the local art season, is now on at the Rhode Island School of Design. Thirty-four canvases are hung in the two smaller galleries, the list of exhibitors including Childe Hassam, Gari Melchers, Charles H. Davis, Robert Henri and others whose work has been prominently before the public for years. The younger generation is especially well represented. Sidney E. Dickinson, in his portrait entitled "Amy" and John R. Frazier, in his portrait of George A. Hays, have caught not only the likeness but the character and personality of the sitters. John F. Folinsbee shows "Coryell's Ferry." Other exhibitors include Anna Fisher, Felicie Waldo Howell, Martha Walter, F. W. Benson, Wayman Adams, John F. Carlson, Eugene Higgins, Charles S. Hopkinson, Richard E. Miller, Robert Spencer and Ross E. Moffett.

At the Tilden-Thurber Gallery Nancy Dyer shows pastel portrait drawings and caricatures. Various types of French and Italian peasant life, quaint tradespeople, innkeepers and other characters are depicted in an instructive and amusing way.

—W. Alden Brown.

## NEW ORLEANS

Fifty-five paintings by members of the Arts and Crafts Club were shown at the opening of the season at the club's rooms, 520 Royal St. Among the artists represented were Charles Hutson, Alberta Kinsey, Paul Frolich ("Moss-covered Trees," winner of the Benjamin prize), Daniel Whitney, Will H. Stevens, G. R. Smith, Marc Anthony, Marcelle Peret and Eula Biggers Long. At the same time six paintings sent from New York were shown. These were by Ziem, Dupré, Wyant, Fuller and E. Irving Couse.

## MILCH GALLERIES

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## ST. LOUIS

Special interest was drawn to Truman Fassett's portrait, entitled "Not the Type; An Actor's Tragedy," which was included in the City Art Museum's American show, by the presence of Mr. Fassett's brother and G. Albert Smith, who posed for the portrait. Mr. Jay Fassett and Mr. Smith, both actors, were in St. Louis last week with Walter Hampden's "Cyrano de Bergerac" company, which played at the Schubert-Jefferson Theatre.

Paul Berdanier, Jr., has returned from Paris where he spent a year studying. He expects to remain in St. Louis for six months, after which time he will go back to Europe.

Mildred Bailey Carpenter's group of water colours received the \$50 prize for the best unit of pictures exhibited at the Sketch Show now in progress at the Artists' Guild. The \$25 prize for the best single painting was awarded to John Eppensteiner's sketch, "Woodland Windows," while the \$25 prize for the best single piece of sculpture went to Caroline Risque. The jury making the awards was composed of F. Humphrey Woolrych, Wheaton Ferris and Martin Kayser. Oscar Thalinger's five sketches form probably the most forceful group in the entire show at the Guild. "Clay Mines in Sunlight" contains the power that the painter seems to have kept pent up previous to this time.

Victor Holm's little picture, "Through the Fog," and "A Fall Day" bespeak a suppression of the obvious force sometimes felt in his sculpture.

J. A. Horcher exhibits four pieces of sculpture. His "Fighting Buffalo" displays the opportunity for good action.

—Frances M. Batty.

## LITTLE ROCK, ARK.

In the art section of the State Fair, Miss May Danaher won first place for the best collection of oil paintings. Second place was awarded Ben Brantley, for three scenes. For single landscapes, Mr. Brantley won first place and Mrs. W. S. Holt, second. In still life, Miss Danaher won first place and Mrs. W. S. Holt, second. For head or figure in oils, Mrs. Fanny Dunaway Hogan won first place, and Miss May Danaher second. In the landscape group, Mrs. Hogan was first and Mr. Brantley second. For still life, Mrs. H. E. Taylor was first and C. A. Reynolds, second. Mrs. Boyce Drummond won second place for a head in water colors.

## NEWCASTLE, IND.

Sixty landscapes, coast scenes, flower gardens and wood interiors in oil by Helen M. Goodwin are being shown at the Historical Society gallery until Nov. 20. Eighteen lithographs by Howard Leigh, a gift of the artist to the society for its permanent collection, are also on view for the first time. —Eva Gough.

## DENVER

At Chappell House is an exhibition of paintings assembled by Captain Stanford. Among the artists represented are Robert C. Minor, Chester Harding, who shows portraits of six members of the same family on one canvas; Boudin, Harpignies, Corot, Courbet, Ziem, Kneller, and Walter Crane.

## ROCK ISLAND, ILL.

The first of the Tri-City Art League's exhibitions of the season was a group of more than 100 etchings by Katherine Merrill. Of special interest were her prints of the Federal building in Chicago, and "Love Lane, Brooklyn."

## AKRON, O.

Contemporary Japanese paintings and prints are being shown at the Akron Art Institute simultaneously with an exhibit of Czechoslovakian prints from the private collection of Henry J. John, M. D.

## ROCKFORD, ILL.

Paintings of Oliver Dennett Grover are shown at the Belle Keith Gallery. Mr. Grover has received commissions to paint two portraits in Rockford.

## TOPEKA, KAN.

Landscapes by Maurice Braun were shown at the Mulvane Museum. Connecticut and California scenes were among those exhibited.

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Wood-block prints by Americans are being shown by the National Museum in the Smithsonian building, by courtesy of the American Federation of Arts. Fifty-nine prints represent the work of Gustave Baumann, Iris Beatty, Harold Haven Brown, Eliza Gardiner, Frances H. Gearhart, Bessie Ella Hazen, J. J. Lankes, Frank B. Lemos, Pedro J. Lemos, Tod Lindenmuth, Ambrose Patterson, Margaret Patterson, Walter J. Phillips, Rudolf Ruzicka and Alice R. Huger Smith. Until the latter part of November, etchings by George Elbert Burr will also be shown.

John J. Cunningham, Jr., director of the Van Dyck Galleries, has returned from Europe. The first exhibition in his Galleries is by Russell Cheney. The subjects are mainly taken from the hill country of Connecticut and California, also from the South of France.

The exhibition of drypoints by Benson B. Moore at Loudermilk's created deep interest for their portrayal of scenes in and about Washington.

Cartoons by Clifford K. Berryman occupy the hemicycle of the Corcoran Gallery of Art. There are over a hundred drawings.

A collection of old political cartoons has been placed on view in the Library of Congress, where they are creating much interest. They are from the Jackson campaign in 1832 to the Grant campaign in 1872.

The Corcoran School of Art has opened with an unusually large enrollment, over 180 students. As the school was endowed by William W. Corcoran, in 1875, there is no tuition fee, only an annual entrance fee of \$10.

C. Powell Minnigerode, director of the Corcoran Gallery, reports a large attendance of visitors during the summer, totaling more than 50,000.

Water colors by Felix Mahony are shown in the Atrium of the Corcoran. They were made during the past summer at Provincetown.

Eben Comins has gone to Hamilton, Canada, to paint the portrait of Mrs. Lynch-Staunton, wife of a member of Parliament.

Miss Catherine C. Critcher and Clara Hill have opened a school of art. Miss Critcher is a painter, and Miss Hill a sculptor.

A collection of water color drawings by Capt. William Longstaff, Australian painter, has been shown by Miss Isabel Furbank at the Shaddick Studios, 1607 I street, under the auspices of the International Association of Art and Letters, of which Miss Furbank is a member. They are drawings of London, the Sussex Downs, Hastings and Rye. Capt. Longstaff has exhibited at the Royal Academy. Miss Furbank's collection was shown on the *Leviathan* upon which she returned to this country.

Joseph Anthony Atchison, sculptor, has completed a portrait bust of Edgar Allan Poe for the Poe Memorial Association of Richmond, Va.

Mrs. Roy L. Neuhauser has brought home from Gloucester a number of oils depicting the sea, wharves and village.

—Helen Wright.

**INDIANAPOLIS**

Ten women artists of Indiana, five of whom are residents of Indianapolis, are represented in an exhibition at the Pettis Gallery. The place of honor is given to Dorothy Morlan's big canvas, "December," snowy fields painted in the sombre tones of early twilight. Hilah Drake Wheeler shows the only water color, a small flower study. Other artists and their pictures are: Blanche Stillson, two still life compositions with zinnias; Marie Todd, "Bird and Flower Fantasy"; Florence Fitch, "El Paso de la Guerra"; Helen M. Goodwin, two landscapes, "Garden in Pasadena" and "Daytona Beach"; Maude Kaufman Eggemeyer, "Corner of a Garden" and "Mid-Summer Flowers"; Louise E. Zaring, "Gloucester Harbor" and "The Patio"; Eleanor Brockenbrough, "The Blue Boat" and "A Summer Morning"; Ada Walter Shulz, "Young Mother" and "Cabin in the Valley."

Simon P. Baus painted the life-sized portrait head of the Rev. Willis D. Engle which was presented to the Masonic Temple in Indianapolis, by the Mystic Tie Masonic Lodge, of which the Rev. Mr. Engle has been the secretary for forty-seven years.

—Lucille E. Morehouse.

**PEORIA, ILL.**

The November exhibit at the Art Institute consists of forty-three water colors by Alice Schille. The December exhibit will comprise a collection sent by the Macbeth Galleries, of New York. Most of these are in oil and include works by Charles H. Davis, Bruce Crane, F. C. Frieske, Elliott Daingerfield, Ernest Lawson, Gardner Symons, and Childe Hassam.

Mabel Key will show flower pictures, in water color and pastel, in January. The exhibition for February will be a collection of oils by Miss Steketee and Miss Moseley. Members of the Institute who saw examples of their work hung in the summer exhibit of the North Shore Arts Association at Gloucester, speak very highly of it. In March there will be a show of pictures by Frances Keffer, Sara Hess and Ossip Linde.

**THANNHAUSER  
GALLERIES****LUCERNE****MUNICH****MINNEAPOLIS**

American portraits lent by the Ehrich Galleries and borrowed from local owners in the Twin Cities comprise the important exhibition for the month of November at the Institute of Arts. This and an exhibition of American prints from Kennedy & Co. combine to form a background for the opening of an American Room, which will take place Nov. 15.

The group portraits is an unusual one, including work by the early painters Joseph Badger, Jeremiah Theus, John Wollaston, Charles Bridges and other XVIIIth century artists, as well as excellent examples of the better known men who followed: Copley, Chester Harding, Henry Inman, John Neagle, Charles Willson Peale, Henry Benbridge, Gilbert Stuart, Thomas Sully and Benjamin West. The Trumbull, "Matthew Pratt" and the portrait of Mrs. Jarvis by John Wesley Jarvis are very fine as well as popular pieces. Benjamin West is represented by several pictures, including the famous portrait of himself painting the picture of his wife, which was originally presented to Robert Fulton by the artist.

Among the locally lent portraits are two Sullys, the property of Mr. and Mrs. Blair Flandreau, a Trumbull owned by Roger Lee, a portrait of Francis Hopkinson Smith by Rembrandt Peale, lent by Severn Haviland, a James Harvey Young, lent by Mr. and Mrs. L. H. Farrington, and several pictures owned by the Institute, including the famous Stuart, one of his few signed pictures, a portrait of James Ward, painted in Ireland. The Institute also owns an excellent portrait by Morse and a small head by Vanderlyn. The entire exhibition covers the field of American portraiture over a century and proves the variety and scope of this first period of American art.

**CLEVELAND**

The choice collection of engraved portraits of the XVIIth and XVIIIth centuries, belonging to Edward B. Greene of this city, is now the special exhibition at the Museum of Art, giving lovers of black-and-white prints opportunity to study the work of the best engravers of the days of Louis XIV, XV and XVI, when France led the world in this art. Though not a large collection, this is noted for the great care used in gathering it, to the exclusion of much that is historically interesting but less nearly perfect as to art. One entire wall of the main gallery is given up to the works by the great master engraver Nanteuil. Rubens, Van Dyck, Rembrandt, Le Brun, Mignard and Rigaud are among the artists whose work is reproduced.

Brilliant textiles and eastern garments heavy with embroidery and gold and silver brocade, make a brilliant display in the textile gallery, most of them gifts from J. H. Wade.

Ethereal water colors, shadowy with mountain mists, bright with autumn color, the rose of dawn on sacred Fuji, or blossoming peach and cherry orchards, are Yamanada Baske's latest work, on view at the new Korner & Wood galleries.

What may be done in the way of good printing is shown in the display of "Fifty Books of 1924," gathered by the American Institute of Graphic Arts, and now shown by the Rowfant Club, made up of Cleveland bibliophiles.

—Jessie C. Glasier.

**Mr. Roerich Returns from India**

Nicholas Roerich has returned from a visit to India and Tibet. He comes to New York at the invitation of the directors of the Roerich Museum, to be present at the first anniversary of the Museum which contains 300 of his paintings. He will soon return to the Orient.

**NEW YORK EXHIBITION CALENDAR**

Anderson Galleries, Park Ave. and 59th St.—New designs in silver by Georg Jensen, drawings and etchings by five illustrators, Russian hunting and sporting scenes by A. Hrenov, and paintings by Frank S. Hermann, Nov. 4-15; water colors by Elisabeth Searcy, Nov. 3-15.

Ainslie Galleries, 677 Fifth Ave.—Paintings by Ethel B. Collyer and Dorothy Vedder, until Nov. 15.

Allerton House, 130 East 57th St.—Portraits of children by Eleanor Revere Weedon, to Nov. 30.

American Numismatic Society, 156th St. and Broadway.—Exhibition of the work of European medallists since 1910, beginning Nov. 13.

Arlington Galleries, 274 Madison Ave.—Exhibition of American paintings.

Art Center, 65-67 East 56th St.—15th annual exhibit of painting and sculpture of the Louis Comfort Tiffany Foundation, Nov. 5-27; pen drawings for juvenile classics by Louis Rhead and Frank E. Schoonover; craft work from Berry Schools, Nov. 3-15.

Art-in-Trade Club—Third annual exhibition at the Hotel Waldorf-Astoria, to Nov. 13.

Babcock Galleries, 19 East 49th St.—Paintings by Wells M. Sawyer, Nov. 3-15.

George Grey Barnard's Cloisters, 190th St. and Ft. Washington Ave.—Open with new additions. Closed Mondays.

Brooklyn Museum, Eastern Parkway, Brooklyn.—Prints by Jacques Callot, Tissot water colors; Sculpture by Ivan Mestrovic, beginning Nov. 17.

Daniel Gallery, 600 Madison Ave.—Opening exhibition of paintings by Demuth, Dickinson, Sheeler and others.

Dudensing Galleries, 45 West 44th St.—Paintings by Charles Bischoff, beginning Nov. 10.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of French paintings.

Ehrich Galleries, 707 Fifth Ave.—Sketches and studies for portraits by Thomas Sully, to Nov. 8.

Fearon Galleries, 25 West 54th St.—Old masters and primitives; French paintings of the XIX century.

Ferargil Galleries, 37 E. 57th St.—Paintings by Eugene Savage; silhouette by Hunt Diederich.

Grand Central Galleries, 6th floor, Grand Central terminal.—Memorial exhibition of paintings by Max Bohm to Nov. 30.

Holt Gallery, 630 Lexington Ave.—Both large and small paintings by Chauncey F. Ryder and Charles S. Chapman, Nov. 3-15.

Kennedy Galleries, 693 Fifth Ave.—Paintings of marines and sailing ships by John P. Benson.

Kingore Galleries, 668 Fifth Ave.—Water colors by Dwight Blaney, beginning Nov. 3.

Knoedler Galleries, 14 E. 57th St.—Drawings and water colors by Muirhead Bone, Nov. 1-15.

Kraushaar Galleries, 680 Fifth Ave.—Paintings, drawings and sculpture by William Zorach, to Nov. 1; paintings by American and European artists.

John Levy Galleries, 559 Fifth Ave.—Foreign and American paintings.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 East 57th St.—Recent paintings by Chauncey F. Ryder, to Nov. 17.

Metropolitan Museum, Central Park at 82nd St.—Photographs of early American architecture; recent accessions in prints.

Milch Galleries, 108 West 57th St.—Paintings and etchings by William Auerbach-Levy to Nov. 15.

Montross Galleries, 550 Fifth Ave.—Exhibition by the New Mexico Painters, to Nov. 8.

National Academy of Design, 215 West 57th St.—Winter exhibition, Nov. 15 to Dec. 7.

National Arts Club, 119 East 19th St.—19th Annual exhibition of the books of the year, to Nov. 28.

N. Y. Public Library, 42nd St. and Fifth Ave.—The year's accessions to the print department, and portraits of print-makers; London posters by prominent artists.

N. Y. Public Library, 96th St. Branch.—Etchings and water colors by Emma L. Breck, to Dec. 1.

Ralston Galleries, 4 East 46th St.—Early English portraits and Barbizon paintings.

Rehn Galleries, 693 Fifth Ave.—Paintings by John L. Costigan, beginning Nov. 1.

Reinhardt Galleries, Heckscher Bldg., 57th St. and Fifth Ave.—Paintings by old masters.

Salmagundi Club, 47 Fifth Ave.—Black and white exhibition, Nov. 8-21.

Scott & Fowles Galleries, 667 Fifth Ave.—XVII century English paintings and modern drawings and bronzes.

Society of Arts and Crafts, 7 West 56th St.—Marblehead pottery by Arthur E. Baggs, to Nov. 8.

Tiffany Studios, 46 West 23rd St.—Exhibition of ecclesiastical art in the process of design and construction.

George A. Traver, 109 West 11th St.—Paintings and sketches by the artist.

Jacques Seligmann & Co., 705 Fifth Ave.—Sculpture by Nancy Cox-McCormack, Nov. 1-25.

Howard Young Galleries, 634 Fifth Ave.—Recent paintings by Harry F. Waltman, Nov. 1-15.

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